NATIVE ARTS AND CRAFTS

IN ALBERTA

DIRECTIONS FOR A GROWING INDUSTRY

Alberta

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DIRECTIONS FOR A GROWING INDUSTRY

Draft for Discussion

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Acknowledgements

This report is the result of many meetings and consultations involving native crafts people, native community leaders, native friendship centres, retail outlets, government program agencies, training and business development services, and the Alberta Indian Arts and Crafts Society. Since the data base on the existing system is not comprehensive nor up-to-date and research on the industry limited, these discussions provided much of the input used to develop both the industry profile and the strategy for improvement.

We would therefore like to thank the many people who participated in discussion and who submitted written material. Without this input, the project could not have covered the scope nor detail it has.

Executive Summary

Native arts and crafts has evolved in Alberta over many years. Despite continuing support from the Alberta Indian Arts and Crafts Society, the provincial government and the federal government, the industry's development has not moved significantly in relation to other industries.

There are many reasons for the limited amount and direction of development. First, the production of native arts and crafts is still predominantly a home or cottage craft industry, with a limited focus on large scale production. It is also focused on the desires of the producer, not the market. Second, efforts to fund and support improved production has largely been limited to short term funding arrangements, unsuitable for developing sound business practices. Third, community or band support has been limited. There is seldom a clear expectation of the results of a community based arts and crafts project and consequently there is uncertainty as to what constitutes success or failure. Fourth, attempts to improve project planning, development, management and marketing seldom recognize the transition and learning process that communities go through in developing skills for long term management. Fifth, there are very few funding programs, business support programs and training programs that give adequate coordinated support to new initiatives in the area. Consequently, if native arts and crafts projects do get initiated, they seldom have the support required for long term development. After the typical route of failure, there is often little motivation left in a community to keep projects alive or

to learn from mistakes. Despite these constraints, there is a desire on the part of most native communities to pursue the arts and crafts program for economic development purposes. Increasing pressure on government to support these initiatives has called for a better understanding of the native arts and crafts industry, its problems and opportunities.

This project has attempted to describe the profile of the industry, issues which require resolution and a strategy for improvement. The major findings of the project are:

1) The native arts and crafts industry needs to be recognized and supported as an industry if it is to operate as one and if it is to play an appropriate technology role in improving native employment and economic development.

2) Policy and programs need to be developed jointly between the federal and provincial governments to assist in preparing and implementing industry development plans, linking community production, marketing, retail and distribution systems.

3) The local native community or band needs to clarify the mandate, organization, program structure and responsibility for this area if assistance is to be provided by government.

4) Industry improvement should be undertaken under a 3 year program development process, which allows time for the many participants to work together in establishing appropriate support systems for an evolving industry.

5) The national and provincial arts and crafts corporations, in consultation with the federal government, should establish an improved funding structure and clarify the program support system offered by these corporations.

Report Organization

The report for this project is comprised of five sections and a number of appendices. The introduction calls attention to the need for an industry review, outlines project objectives and clarifies the scope of the project. The second section provides background information on the industry as it exists in Alberta. The third section describes the industry profile in terms of products, markets, the production system, the marketing system, the retail system, the distribution system and support systems for the industry. It describes how these systems interrelate in a changing industry facing many constraints. The fourth section describes the issues which require resolution and the implications of industry improvement for native employment and economic development. The fifth and final section suggests steps to take towards "bridging the gaps" in the industry; i.e. removing the blocks which hinder the industry in attaining its true potential. It outlines a strategy for industry improvement. The strategy includes policies, actions, delayed action and contingency plans. It is based on discussions with a wide range of parties involved in the industry including community craftspeople, band councils, tribal councils, isolated and Metis communities, government agencies, private sector marketing businesses, native friendship centers, and retail outlets. The purpose of the strategy is to chart a course of action for the industry which is sensitive to the realities and constraints facing it.

Appendix I provides background information on the production/marketing/retail/distribution system in Alberta. A community profile format is provided to facilitate information updates on community production. Appendix II describes the support systems currently available for the native arts and crafts industry in Alberta and provides general directions for improvement, recognizing the constraints and realities of implementing "an appropriate technology" for the arts and crafts industry. Appendix III outlines guidelines for community production and marketing to assist in establishing and managing community programs in this area. This working paper provides a vehicle for further clarifying how a community develops an "appropriate technology" for arts and crafts program or business management. Appendix IV outlines issue resolution action plans for the high priority issues facing the native arts and crafts industry. They are presented for discussion and followup action by an appropriate lead agency.

1. Introduction

Native arts and crafts is a growing industry in Alberta. Virtually every native community is engaged in some manner. In some communities, the industry takes the form of a cottage craft, where a number of Indian women make moccasins or mukluks at home. Some of their work is given to family members as gifts; the remainder is brought to a local retail outlet to be sold on consignment. In other communities, this traditional industry has grown fr home-oriented craft production to a small community production business. In others, the result has been a mass-production business, serving regional and national markets and capacity to serve international markets.

Despite the growth in the industry, there is a great deal of uncertainty and instability at the community level. This is partly due to the fact that the normal financial and training support systems in white society are not operative. In their place, government grants and native business development services have attempted to support local efforts at building the industry. The Alberta Indian Arts and Crafts Society has also played a role in providing a marketing vehicle through trade shows and a training support system to enable communities to particiapte in these shows. While these support systems have had positive effects, the support provided has generally been short term and the results have had short term impact. The growth of the industry in most communities has therefore been sporadic and temporary.

To this date, most efforts to improve support to the industry have not taken a broad view of what exists and what needs to be improved. Improvements have generally been directed at increasing seasonal employment or carrying out a specific project. In some cases, efforts have been made to develop an "appropriate technology" for native arts and crafts. Given the long term nature of these initiatives, there is constant criticism that these programs are not achieving measurable results. In general, there has been no mechanism to review what exists, what has been done to improve the situation and what needs to be initiated for the future.

Project Objectives

This report attempts to review the industry and explore how improvements can be made. It is the result of a project sponsored by Alberta Native Affairs, with support provided by the Alberta Indian Arts and Crafts Society. The purpose of the project and this report is to clarify the industry profile, identify areas for improvement and develop a strategy for improvement.

Project Methodology

The first component of the project, the industry profile, was developed through the collection of available information on community production, on retail outlets and on

distribution/wholesale operations. This activity continued throughout the project due to the limitations of existing data sources and the difficulty of obtaining community information. Continued work will be required in the field to confirm and expand the data base and the resulting profile.

The second component was focused on the identification of issues and problems in the industry which require resolution. A number of meetings and consultations were held with selected native communities, a number of arts and crafts businesses, government program agencies, training and business development services and the Arts and Crafts Society.

The third component, developing a strategy for improvement, entailed the priorizing of issues for action, determining which require short term attention and which would have to be addressed over the long term. This component was based on followup discussions held with those contacted for the issue identification component and with the members of the federal-provincial Committee on Native Employment Strategy.

Definition and Scope of Project

Throughout the many consultations held, it became clear that there was no concensus on what elements constitute the native arts and crafts industry. It was generally agreed that large operations, e.g. Peigan Crafts, Kehewin Cree-Ations Weaving Company and the Arctic Trading Company, now operating in Alberta,

were part of the industry. It was also accepted that the support systems provided by the Alberta Indian Arts and Crafts Society, the several government support agencies, e.g. AVC Grouard, and business development services, e.g. Banac, were also integral parts of the industry. While it was possible to specify these as components of the industry, it was more idfficult to determine which format for community cottage craft was based on economic development or "industry" goals and which were based on cultural pursuits. As well, retail outlets, such as native friendship centres, craft shows, pow-wows and farmer´s markets could not clearly be identified as "industry" components as long as their major focus was on cultural development. Most agreed that the distinction between the cultural and economic side of native arts and crafts activity was difficult to make and that activities pursued towards cultural development ends indeed provided experience which would benefit business and economic development over time. Also, it was generally agreed that in the context of native society, the arts and crafts activity was an important "appropriate technology" for building economic development. It was therefore decided for the purposes of this project that the full range of arts and crafts production, marketing, retailing and distributing would be considered as part of the industry. This definition is consistent with current definitions of "developmental planning" in developing societies and economies.

The difference between an art and a craft also was raised as an issue for this project. The general concensus was that the native craft was primarily crafts "produced in the home" or in

the home community. It was also agreed that all native craft has an artistic, creative base tied to tradition, cultural awareness and skill. Consequently, this project looks upon native craft as having artistic input. Where this input is not available, improved native craft production will require training and education and receives attention in this project.

While these definitions may be generally acceptable for traditional native craft, the definition is not as clearly applied to the recent introduction of fine arts in the native setting. For the purposes of this project, the fine arts field is considered to focus on an individual's pursuit of artistic excellence in individual expression. This field focuses on competition between individuals for uniqueness and artistic exposure. While economic gains can be achieved by individuals through the fine arts area and native society should take steps to access the public in this area, it is considered a limited opportunity for most native people for economic development purposes. This area has therefore not been addressed in this project.

The scope of this project, therefore looks at native arts and crafts production, marketing, retailing and distribution as an industry. It looks at existing and new markets. It deals with existing products as well as new craft products, with a native artistic base.

The next section of this report provides a background to the industry, its development and the range of problems the industry is facing.

2. Background

There are 42 Indian Bands in Alberta. In addition, there are 34 isolated native communities and 8 Metis settlements. In most communities, there is some recognized arts and crafts activity which contributes to the culture and economic development of the community.

Native arts and crafts in Alberta has been a growing industry, involving an increasing number of communities every year. This growth has been encouraged by the Alberta Indian Arts and Crafts Society, the Native Affairs Secretariat, the private sector, individual communities and, most importantly, by the craftspeople and artists in each community. While individual actions and initiatives account for much of the growth to date, long term industry effectiveness will depend on cooperation and collaboration between government, the private sector and local communities.

To achieve the needed cooperation and collaboration, many issues and constraints will need to be addressed. The following list of factors highlights the major issues which need attention:

1) The native arts and crafts industry is part of the traditional culture and local economy of native communities. Given its cultural base, it is not recognized as an area for economic development support nor is it seen as an "appropriate technology" through which expertise in economic development can be acquired. Despite industry and market potential, the support given to this area by the community and by government programs has been marginal, short term and not directed at economic development targets. Efforts at building an "appropriate technology" by the Arts and Crafts Society and by Banac need continued support as well as integration into a more comprehensive industry development program.

2) The industry is relatively young and undeveloped. Despite government assistance to individual components of the industry

during the 1960's and 1970's, the Federal Government decided in 1975 to transfer the control of the purse strings for industry development to a native controlled national corporation (NIACC). This initiative taken 10 years ago has as yet not resulted in a clear plan of action, nor a clear federal role. Several federal departments will not fund activity in this area, given the annual federal contribution to NIACC, the effectiveness of which has not been evaluated at the provincial level.

3)The support system for the arts and crafts industry has come from the funding of national and provincial/regional arts and crafts corporations. As of 1984, there has been little progress made in sorting out provincial differences, establishing national priorities and creating interprovincial mechanisms for cooperation. Consequently, there has not developed a national formula for industry development nor priorities for system development.

4) Responsibility for industry or system development and productivity is split between jurisdictions. There is therefore no accountability for poor system performance.

5) The funding for arts and crafts industry development is also split between jurisdictions. Consequently, ad-hoc resource allocation continues to erode any sense of purposeful direction.

6) The industry has a community focus rather than a traditional focus of "firms", making it difficult to specify common characteristics of business practice, work standards and management skill.

7) The community decision-making framework has a number of priorities to deal with other than arts and crafts development. There is as a result different levels of local support placed on this program area. As well, native communities do not consistently see arts and crafts as an economic development program and consequently do not give it the same type of support.

8) The private sector has, in selected cases, provided examples of successful business practice in this area. These examples do not however provide an adequate range of "business opportunities" for Native communities, given the wide range of local circumstances and location factors.

9) Arts and crafts production projects, at one time or another face operating problems in a number of areas: lack of management skill, inadequate financial support, lack of enntrepreneurial drive, inadequate supply of raw materials for production, inappropriate or inadequate physical facilities, lack of marketing, retail and distribution experience.

Despite these issues and constraints, individual native communities have made arts and crafts the most widely dispersed local industry in native Alberta. Ad hoc funding programs and individual project contributions have provided a major source of support for the improvement of the industry. In addition, the collaboration between the Indian Arts and Crafts Society and individual communities and the resulting network of contacts and support has become an important ingredient. Also, the examples set by successful native ventures, and by other businesses, have shown what is possible through concerted efforts. Looking to the future, the active support agencies, government, the private sector, and communities which have progressed in this area agree that a framework for collaboration is needed for industry growth and development.

3. Industry Profile and System Dynamics

This section describes the components of the native arts and crafts industry. It outlines, through a discussion on industry dynamics, how the industry performs and what results have been achieved. The results provided in this report are general findings rather than measurable results; reflecting the data available. Throughout the discussion, reference is made to appendices where more detailed information is provided.

3.1. Products and Markets: Past, Present and Future

Alberta communities have been active in the production of native products. A survey conducted in 1983 by the Alberta Indian Arts and Crafts Society found that the most commonly produced items were: mocassins, mukluks, beadwork, jackets and vests, mitts/gauntlets, necklaces, headbands, chokers, wristbands, belts and moosehair tufting. Appendix 1 provides a summary of the major products coming out of Alberta communities. This information is provided only for those communities where it has been made available. Further fieldwork will assist in making this data base complete.

Production continues to focus on traditional crafts in most communities. Where initiatives have been taken to test new products and markets, production has begun to shift to mass-produced moccassins, moosehair tufting, dolls, star blankets and moss bags.

The market target for most native arts and crafts, with the exception of mass produced items, are those people who have an affinity for native crafts and will seek out retail outlets, native friendship centres, trade shows or cultural centres where these crafts can be purchased. There continues to be little attempt to produce and advertise for other market targets. The mass production centres, e.g. Peigan, Arctic Trading, on the other hand, have taken steps to attract wider markets and have done so successfully.

There is a great deal of potential for product and market development. Market research and testing product lines in specific market channels would help to identify where new and existing products can be sold in greater quantity.

3.2. Production

The production of native arts and crafts in Alberta takes many different formats. While craftspeople in most communities produce at home for personal use, gifts, direct orders and consignment sales in local outlets, there is an increasing emphasis on arts and crafts as a community program. In a number of communities, program success has led to the recognition that arts and crafts can provide a business venture opportunity for the community. A review of Alberta's native communities indicates that of the 42 bands, 8 Metis settlements and 34 isolated communities there are ... business ventures in place and ... active community production programs.

General information has been obtained to describe the existing nature of production activity in Alberta native communities. Five types of production activity have been identified. Appendix 1 identifies the form of production in each community.

The categories of production activity identified in this report are:

a)cottage craft: where individuals produce crafts in their home; piecework may be produced for sale to retail outlets or to a marketing agent.

b)production centre: a community where the council has given a number of individuals a building and equipment for arts and crafts production. In this case, there would not necessarily be finances for raw material supply, for distribution and marketing nor for wages.

c)production centre/business: where the production centre is managed as a business, with appropriate business practices for growth and development.

d)production centre/distribution/marketing business; a community where the production centre is run as a business in parallel to operating a distribution/ marketing business for other production centres or communities.

e)mass-production centre: where the production centre has employed scientific, management and technical expertise to optimize production to produce a range of products

for a number of markets.

The following sections describe how these production systems relate to marketing-retail-distribution systems; illustrating the system dynamics which is in place. Together, these five production-centered systems and one retail-centered system are the building blocks for the arts and crafts industry in Alberta.

3.3. Production-Marketing-Retail-Distribution System Dynamics

In Alberta, five production-centered systems are in place or are in the process of being established. They are:

1)Cottage Craft - Local Retail

2)Production Centre - Local and Regional Retail

3)Production Business - Local and Regional Retail

4)Production/Marketing/Distribution Business - Local, Regional and Inter Regional Sales

5)Mass Production/Marketing Business - Regional, National and International Sales

In addition there is one retail-centered system found in the urban areas of Edmonton and Calgary, where specialty stores seek out preferred product lines and communities which can ensure consistent production. In addition, they develop their own network of producers in the urban area to develop product lines at a high standard of quality for retail sale.

The following subsections describe these systems and their dynamics. A focus is placed on the description of the production

system, the mandate the community or band gives to the program, the marketing system in operation, retail outlets and the distribution system used from the producer to the consumer. Major product lines and price implications are also identified. Finally, the support programs available to each system are outlined in brief. Appendix II gives more detailed information on the support programs accessible to this industry.

System 1: Cottage Craft/Local Retail

Production

In general, most communities have individual artists or craftspersons who produce crafts for gifts, for sale to local retail outlets or for direct orders. There is limited quality control at this level. In most cases, this type of production is culturally based with no economic development goal and no community program support.

Communities at this level often have in place a cottage craft industry; i.e. production takes place in the home and products are sold locally. Some effort is placed on letting people know through word-of-mouth that orders can be placed for specific products. In these situations, there may be a local coordinator who can be contacted through the band or community offfice.

Mandate

The community or band does not generally recognize this activity as related to economic development. Despite this, there is recognition that this type of production is a building block for business ventures.

Marketing

Individual craftspeople contact local retail outlets and major local industries in the area so that direct orders can be made. Advertising occurs through word-of-mouth.

Retail

Retail outlets will include the local store on the highway or in town, the native friendship centre, pow-wows or special events.

Distribution

Informal arrangements for distribution are worked out between producer and retailer or consumer.

Products and Prices

Product lines, at this level are traditional home made crafts. Usually products such as mocassins can be obtained for retail value at $60 and up. In some cases, the traditional bartering system still operates. Finished products are exchanged for hides and raw materials needed for craft production. Orders may be made upon agreement to cash-on-delivery or through agreement to a 50% deposit and 50% C.O.D. Retail stores will take up to 30% of the retail value if they sell on consignment. Friendship centres may sell on consignment and usually charge a small fee for handling.

Support Programs

The Indian Arts and Crafts Society operates an annual trade show to provide an additional retail outlet and an opportunity to test products and prices at the provincial level. Other than exposure through local retail outlets, the trade show provides the only

marketing mechanism for native arts and crafts at this level. To this point, native communities have not widely used other craft shows nor the farmers market.

Most communities in Alberta operate at this level. However, since most activity is culturally-based and results in economic return, there are no programs which are available to support this form of community-based production.

System 2: Production Centre/Local and Regional Retail Production

In some communities, where a production centre has been established, structured working conditions will result in an improved standard of quality and production capability. The community often covers the cost of a building and utilities. The community or band may also provide a budget so that there is a cash float to purchase raw materials when needed. Given this support, a well-run operation which alternates its product lines according to season and market, will likely be self-supporting; i.e. it will cover wages, materials and expenses related to distribution of finished products.

Mandate

The community or band usually recognizes the production activity under its cultural development or economic development program. It assigns a budget to cover building, equipment, materials and at times wages. At this level, the production project is run as a program, not as a business operation.

Marketing

As in the above system, marketing is limited to personal contact and to exposure at local events and retail outlets.

Retail

Retail outlets for these production centres are the same as for the cottage craft industry.

Distribution

The distribution arrangements are also similar to cottage craft. The major difference is that the coordinator of the centre oversees all orders.

Products and Prices

Increased capacity for production and quality consistency are applied at this level to the standard traditional product lines of mocassins, mukluks, etc. In addition, under the production centre arrangements, the producers and their coordinator/supervisor can agree on a production schedule to match seasonal demand and new market opportunities. Under this arrangement, new product lines are developed and tested, e.g. dolls, blankets, moss bags. Prices for the traditional lines are standard, $60+/mocassins, $125+/mukluks. Prices for blankets are $40 plus. Retailing arrangements are similar to those available to cottage craft.

Support Programs

The production centre can benefit more than individual craftspeople from the Arts and Crafts trade shows. They can test a wider range of product lines and can ensure delivery on large orders. They can use the trade show for contacts and for

follow-up arrangements.

Government manpower training and employment creation programs can assist these centres. However, assistance is limited generally to short term support and this can lead to problems if any dependence is placed on the flow of money from these sources.

A recent demonstration project, operated through the Arctic Trading Company and supported by Banac and Alberta Native Affairs, has experimented with using a community coordinator of people engaged in cottage craft production. This system is seen as a variation of the production centre system. This production system has the benefits of a high standard of product quality, production scheduling and constant cash flow. It also has the benefit of no overhead. All raw materials are supplied by Arctic Trading. The expertise and business practices of the Arctic Trading Company are available to the participating communities to ensure a larger market for identified successful product lines. In this case, the distribution channel ensures that products go from the producer to the coordinator and directly to the wholesaler - Arctic Trading.

Wages are paid to producers according to the quality of production. The reward system is immediate and directly related to production.

In this system, the producer is not concerned with the marketing, retail or distribution arrangements. Arctic Trading takes over

full responsibility for these areas in their role as wholesaler. In return for their expertise, entrepreneurial support and assured markets, Arctic Trading will pay approximately $30 for the material and production of a moosehair tufting and will realize a $80 catalogue sale price.

As a demonstration project, this initiative is being funded by Alberta Native Affairs and is supported by Banac on a year-to-year basis.

For both the production centre and the cottage craft coordination project, training support has been made available to improve the skills of producers. Training dollars are available from the Arts and Crafts Society for preparation for its trade shows. Training programs are also arranged through the AVC to help develop skills for new product lines introduced by Arctic Trading.

System 3: Production Business/Local and Regional Retail Production

As a community sees the results of hard work and the application of newly acquired business experience and practice, an approach is often made to the community or band to turn the centre into a business operation. In most cases, this entails improving the operations and supervision of workers in the production system. Usually production follows similar product lines and procedures as in the production centre.

Mandate

In most of these cases, the community or band recognizes the new business operation and will supprt applications for loans/grants from government for start-up assistance. In some cases, the business may be supported partially from a community development corporation.

Marketing

Given the relative ease with which most businesses move from a production centre to a business operation, the management and board of directors do not seriously look at the need for working according to a business and marketing plan. Business plans will be prepared to access loans and/or grants but they will often not be the basis for marketing management and marketing decisions nor for acting on them. Consequently, there is little difference in marketing for a small business or a production centre.

Retail

Retail outlets include the local/regional outlets described above - but greater emphasis is placed on approaching urban retail outlets. Unfortunately, without a marketing strategy, retail outlets give little support for new product lines. The business operation will therefore tend to focus on expanding retail contacts beyond the local level to a broader regional base. In some cases, this will result in new product development. With limited market development, many businesses establish their own retail system.

Distribution

As a result of an expanded number of retail outlets, the business will begin to develop better distribution systems to ensure that

orders are met and delivered on schedule.

Products and Prices

Traditional native products remain the focus for business production. However, new product lines are possible in a business venture. Cree-Ations has had success at synthetic area rugs, place mats, and purses. Ermineskin has developed a popular line of pendleton coats ($35-$285) and moss bags ($38). Businesses have generally found they must rely on their own retail system, to get prices to cover production costs.

Support Programs

The business operation becomes the first opportunity to call for business and management support. Banac, IBDS and CESO all operate management advisory services for business start-up. Loans, grant contributions, equity and debt financing are available from agencies as the Indian Equity Foundation, the Indian Economic Development Fund, Native Venture Capital Company and the Alberta Opportunity Company. While access is available for native financing assistance, experience has shown that arts and crafts businesses are typically not adequately planned or organized to justify extensive support. The experience of non-native oriented business support programs has been generally negative in this area. Consequently, the native arts and crafts business would have to present a strong case for consideration by either native or non-native support programs.

The Arts and Crafts Society trade show and preparation program continues to be seen as support services to the business-run

production centre.

System 4: Production/Marketing/Distribution Business-Local, Regional and Interregional Sales

Production

There are currently no production systems in Alberta which are tied together between communities, served by common retail, marketing and distribution services. In this area, the cooperative systems developed for Inuit arts and crafts and the Saskatchewan network of production centres can be observed for their experience. In the Inuit case, success was attributed to a high demand for the product and an efficient distribution system. In the Saskatchewan case, it is not yet clear how successful the subsidized operation is. In both cases, the traditional production process is the core of the system.

The only Alberta example which may shed light on what could be developed is the Arctic Trading Company network of communities. To date there has not been an opportunity to explore how a cooperative structure could be built between the production system and the marketing-distribution system which is, in this case, under the control of a private business. As well, the opportunity for cooperative retail outlets has not yet been tested.

Marketing-Retail-Distribution

The experience in the North and in Saskatchewan point to the success of their distribution systems. The major gap is an

aggressive marketing system. Retail outlets and business operations under these systems would benefit from improved marketing. Recent efforts by Northern Images in corporate marketing point to these results.

The production level can create products. Without an effective marketing system, however, it is unclear for how long production can continue for an operation or a cooperative to be self-sustaining. If Alberta native arts and crafts were to pursue the cooperative system, much can be learnt from existing distribution experiences. However, new initiatives will be needed to test marketing and retail approaches.

Support Programs

Without previous experience in this area, it is unclear under which existing programs the feasibility of cooperative development might best be explored.

System 5: Mass Production/Marketing Business - Regional, National and International Sales

Production

Peigan Crafts in Brocket, Alberta has been the one native arts and crafts initiative which has developed as a mass production/marketing business. The production system is a factory system which produces a mocassin line out of commercial tanned hide. The product incorporates a beaded vamp, produced by the cottage craft industry in the Peigan Band. Production therefore blends the efficiency of mass production and the unique designs of cottage craft. At the time of writing, there was

limited information available for publication on the Peigan operation.

Marketing-Retail-Distribution

Marketing of the Peigan Craft product has focused on Canadian national department stores, on native craft shops and to a very limited degree on international markets. Initial market testing in eastern Canada suggests that the Peigan product will be well received.

There is no retail operation tied to Peigan Craft. The product line is sold directly to retail outlets.

The distribution system has depended on a number of salesmen to initiate sales and take orders. The use of national and regional distributors has been explored to determine the effect of experienced people in this area on the sales volume.

Support Programs

Several federal and provincial programs have provided support to the Peigan operation. Which programs are best applied in this situation and the manner in which they need to be directed needs to be evaluated for maximum impact and benefit over the long term.

System 6: Retail-Centered Systems

Production

In the urban areas of Edmonton and Calgary, and to some degree in the tourist centres-Jasper and Banff, a number of retail outlets specialize in native arts and crafts. In these cases, the outlet uses a buyer to go out to the communities to purchase home-craft products. The production activity therefore is focused at the community level. Increasingly, however, due to the cost of travel, the uncertainty of the level of production and inventory at a particular point in time and the generally high price, the retail store has either shifted to the mass-produced item (which is serviced by salesmen) or has developed a relatively small network of producers in close proximity who can make high quality products on demand. The major weakness of this system is the peaks of demand, eg. Christmas sales, and the difficulty of getting an adequate inventory and varied product lines.

A variation of this retail-centered system is the native friendship centre. In some cases, the centres have adopted an arts and crafts program as a service to the native community. They provide a retail space in the centre and develop a network of producers to supply it. The provincial association of friendship centres is currently exploring how this area of service can be improved and expanded.

Marketing-Retail-Distribution

The retail system is focused on retail activity. There is however limited marketing and advertising. What marketing does

exist is focused on those people who already appreciate native crafts. For those that are curious, there is no "packaging" nor promotion to entice them into the store. Consequently, only average sales occur over the period of a year. The retail outlets remain small scale with low visibility. With small scale operations and relatively low sales volume, the distribution system has generally shrunk to the retail outlet and a number of trusted producers who are easily accessible.

The products are traditional native lines. The retail prices are generally slightly higher than the price of a product sold by a production centre or business. The retail store, in this case, will pay $35-40 for a high quality beaded mocassin and will retail for $70-80. In the case of a friendship centre, the price will generally include the producers price ($60) plus a small handling fee for the service.

Support Programs

There are marketing and management assistance programs for small retail businesses from both the provincial and federal governments. However, there are two constraints which prevent use of these programs. The first is the fact that we are dealing with a few small businesses, who due to their product lines, operate almost as craft galleries. They don't see the importance nor potential of using improved business and marketing practices to expand their business. The second constraint is that most business training programs are general and do not cater to the unique problems of high priced craft retail outlets. Due to

these constraints, there has been little improvement in the retail-centered system.

Support for the native friendship centres comes from the federal government (core funds) and provincial governments (program funds). There is currently no mechanism in place between the provincial association and the two levels of government to explore how a new provincial-wide program in arts and crafts can be developed and put in place.

3.4. Findings

The six industrial systems described above are the major components of the native arts and crafts industry in Alberta. Based on the information provided, a number of findings are presented for consideration:

1) the functional orientation of the industry is production, not marketing, retailing or distribution.

2) the product lines offered are largely traditional native craft, eg. mocassins, with new lines offered periodically, e.g. blankets, moss bags.

3) product line diversification is not a major concern of cottage craft nor community production centres. It becomes a concern for the Arctic Trading network of cooperating communities and for production centre businesses.

4) support funding programs for most arts and crafts activity is short term and not oriented to industry development needs.

5) training is focused on craft technique, not on business or

economic development.

6) community support is not focused on long term support

7) target marketing is focused on local retail events, local and regional trade shows and local tourists; for mass production the target market is the department store consumer.

8) pricing is predominantly material costs and wages plus handling fee; retail outlets generally pay producer material costs and double for retail price.

9) promotion and advertising for cottage craft, production centre and production centre business is limited to trade shows and personal selling; mass production uses personal selling and is currently exploring expert distribution agents.

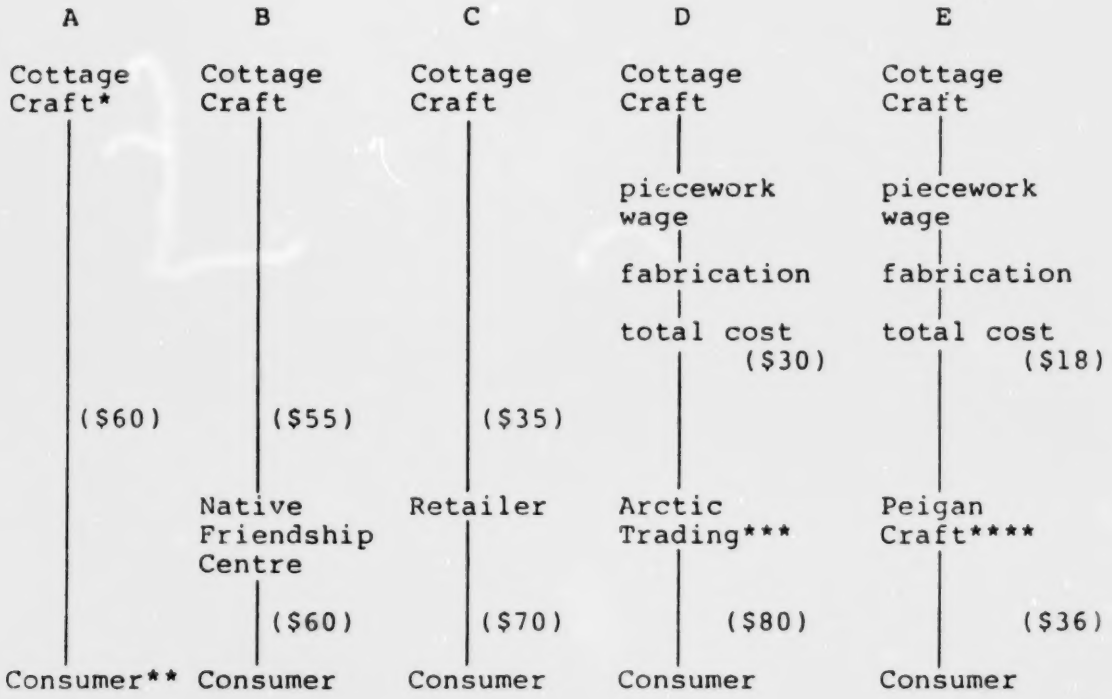
10) there is minimal marketing research and development and marketing management capability.

11) supply of raw materials for production is uncertain and cost is generally high.

12) quality control under cottage craft and production centre is limited; consequently the high price for home craft products combined with the uncertainty of quality reduce the impact of home craft products in the marketplace, reducing sales. As quality increases in the other systems, the consumer begins to know the product and will pay an appropriate price, increasing the consistency of sales volume.

These findings are further explored in the next section on issues needing resolution. Conclusions are drawn to assist in determining what action is needed to improve the native arts and crafts industry.

Alternative Channels of Distribution and Price Structures



* cottage craft applies also to community production centre and community production businesses; A,B and C illustrate price structure for a home tanned beaded moccasin.

** direct order, local retail event, pow-wow or AIACS trade show

*** applies only to selected product lines; raw materials supplied by Arctic Trading Company

**** mass produced moccasins by Peigan Craft

Alternative Channels of Distribution: Percentage of Selling Price Received at Each Level in Distribution Channel

A	B	C	D	E
Cottage Craft*	Cottage Craft	Cottage Craft	Cottage Craft	Cottage Craft
producer	producer	producer	producer	producer
100%	90%	50%	35%	30%
	native friendship centre	retail outlet	A.T.C. (cooperative)	company
	10%	50%	65%	70%

Under A,B, and C the producer receives substantially more for the work put into production. However, much of this revenue goes to cover the costs of material. The cottage craft base of these three systems has the benefit of higher return , allowing the producers to remain independent.

Under D, the producer receives a wage and does not carry the overhead costs of material and equipment. This option retains the strengths of cottage craft, e.g. low overhead. It separates business management and production skills. If the cooperative uses retail outlets other than its own, the share of the selling price changes: producer 35%, coop 15%, retail 50%

Under E, the producer receives a wage as above. The mass production system retains some cottage craft input but the producer is not involved in seeing the full production process. The lower return for the producer reflects the reduced input and higher overhead for the company.

* cottage craft applies also to community production centre and community production businesses

4. Issues and Implications of Industry Improvement on Employment and Economic Development

From the discussion on the industry profile and from an overview of the information available on the native arts and crafts area, a number of issues need to be addressed in order for there to be positive action taken in servicing this industry. The following issues are highlighted for coordinated action.

1) The native arts and crafts industry needs to be recognized as an industry. Given recent Alberta experience in this area, industry recognition cannot be based on non-native industrial standards and practices. This industry requires an appropriate technology for business and economic development. That is, at the outset of industry improvemennt, standard management practices, business systems and procedures and standard methods of giving management and organization developmennt advice are considered inappropriate. Systems which will facilitate learning and the transfer of learning to application are needed. Also, measures of success and effectiveness should reflect what can be achieved in the native cultural context.

Implications: A policy is required on the part of both federal and provincial governments recognizing this industry and the need to provide appropriate program support systems.

2) Most industries develop through the initiative, investment and commitment of individual businesses and the interconnecting production-marketing-retail-distribution components. The arts and crafts industry's strength is the production component. This should be the foundation of an action plan. Credibility should

be gained by taking incremental steps from what exists to what should be.

Implications: Industry development plans should be prepared for a three to five year period to develop the interconnecting systems, building on what exists and on the initiatives which are undertaken; taking into account all four sub systems - production, marketing, retail, distribution - linking them formally for improved effectiveness. These plans should be developed in a provincial context. At this level, the federal government, the provincial government and the provincial Indian Arts and Crafts Society can and should coordinate plans and implementing programs.

3) The native arts and crafts industry is largely community based. Its strength is local production. It requires community or band recognition and support. It should be seen as a component of the economic development program of the community. This recognition will facilitate shifting the activity from its production focus to filling current gaps in marketing-retail--distribution systems.

Implications: The mandate, organization, program structure and responsibility centres established by the arts and crafts in a given community should be formally recognized by community or band leadership as an economic development initiative. The development of the program should be formally linked into the decision-making structure of the community, by delegating responsibility to a local councillor and/or committee to liaise with the program so that appropriate community support is available at all times.

4) Most current project and program support programs are short term, unsuitable for economic development nor appropriate for developing sound business practices and systems. Current program funding arrangements do not call for an agreement by community leadership for continuing local support and commitment. Program design and development does not recognize the appropriate technology role which arts and crafts play in native employment and economic development. Program direction and coordination is not directed to the needs of the industry nor does it recognize the gaps as described in 1), 2) and 3) above.

Implications: Program development on the part of all support agencies has to be rethought and redirected. Given the lack of experience in program development in this area, the full range of program development approaches needs to be explored and an appropriate program development process put in place. It would be expected that program development for this area would go beyond the concepts and exploratory development of this report to prototype development, pilot studies, program experimentation, program formalization and field testing, operations systems development, demonstration projects to illustrate how the responsibility of program implementation can be shifted and program installation. Native employment and economic development strategies have to move from ad-hoc design and development to more purposeful program development strategies.

5) Native arts and crafts activity in Alberta has common characteristics, problems and, in many cases, a common set of expectations. To date, research and information gathering in

this area has focused on the differences and weaknesses from community to community. A more positive profile is needed to illustrate what exists, what has been achieved and what new steps are bringing this industry out of the past into its own right as a native accomplishment in Alberta and Canada.

Implications: An industry profile is needed to show the native people, their community leaders, government and the public in general what exists in this industry, how it is an important component in local, regional and national economic development and how it assists in building Canadian and native cultural identity. The profile needs to be based on accurate data and reflect both a quantitative as well as a qualitative, public relations perspective.

6) Training support in the industry is focused on craft technique improvement and is currently established in a limited number of locations. Current attention is also being given to manpower training, with little thought given to organizational planning and manpower planning. Limited opportunities are available for on-site training and organization development for establishing and building arts and crafts programs as business and economic development pursuits.

Implications: The existing training support system provided by the Indian Arts and Crafts Society, the AVC's at Grouard and Lac La Biche and the native friendship centres need to be expanded and coordinated. They also have to clearly demonstrate how craft production can be effectively linked to marketing, retail and distribution systems on-site.

Manpower training programs and employment/economic development programs provided by federal and provincial agencies should be designed so that clear steps are provided through the programs for the craft producers (the normal consumers of programs) to pursue. These steps would clarify how to 1)obtain community support and mandate, 2)establish a business or program setting for the arts and crafts operation, which can be evaluated and improved during the project, 3)develop a production line that clearly links to a marketing-retail-distribution system and thereby has some chance of success. The program should have an adequate pre-planning support system that can relate proposals to native culture and to business practice. During the project, a support service to project management should assist in clarifying how followup manpower plans will be prepared and put in place. Finally, towards the end of the project, a transition phase support system should ensure that "learnings and experience" are translated into appropriate followup for long term operations and community commitment.

Training support in this context focuses on current training courses and turns them into on-site application projects, evaluation and correction for improved operations. Training support also focuses on manpower training, employment development and business/economic development. In this context, either training programs extend for 2-3 years so that experience can be assimilated over time or training programs build in appropriate support systems to ensure that learning and experience is

translated into followup action in a structured, purposeful system. In both cases, ad-hoc, short term and inadequately supported projects should be recognized as nothing more that "band-aid" solutions to a "structural" problem and therefore discontinued. Structured training is needed to build appropriate learning and application.

7) Business development support services currently focus on "proven" businesses and standard industrial fields. Native arts and crafts does not fall into these categories and consequently, with few exceptions, receives minimal support. This is especially true in "equal opportunity" programs offered by the federal and provincial governments, where native culture, experience and practices do not fit "normal" business criteria.

Where business development services have been made available, the difficulty of the shift from a community production centre to a business operation has not been adequately handled. Also there has been significant confusion and uncertainty in determining who should be approached for arts/crafts management advice.

Implications: Unless federal and provincial equal opportunity programs can provide appropriate support for the planning and management of projects and businesses in the native context; then federal and provincial policy should direct native applications to native programs and support systems, e.g. IBDS, BANAC, etc. These programs then need adequate funds, staffing and support services to service applications for assistance.

Given the current confusion as to where to get arts/crafts management advice, Banac, IBDS, CESO, Indian Affairs and Native Affairs should identify a one window approach and then appropriate expertise made available in the full range of business support services; i.e. production, marketing, retail, distribution, management and operations control, finance, human resource development, etc.

8) Market research and development, marketing plans and marketing management provide the guidelines for linking production to retail and distribution systems. Marketing for the native arts and crafts is virtually non-existant. The local event, the AIACS trade show and the marketing role of Arctic Trading currently provide the major marketing activities. While these marketing channels have potential, they have to be further developed. As well, new marketing channels need to be explored and tested.

Implications: A major initiative is needed to undertake and coordinate market research and development for native arts and crafts. In the short term, this market research needs to be tested in existing market channels; i.e. community cottage craft and community production using local events. the AIACS trade show, and the Arctic Trading cooperative project. In the medium term, new market channels need to be developed, e.g. the native friendship centre, urban retail outlets, urban hotels, tourist centres, corporate marketing, national and international markets. In the longer term, the development of common marketing, retail and distribution services to native production centres can be explored through cooperative structures.

9) The strength of native arts and crafts is cottage craft and community production. As the industry is guided towards new markets and new forms of production, it should be remembered that the original production system is part of the culture of the community. The traditional system should not be lost. Instead the local education system should be encouraged to increase the awareness of the culture of native craft, expand the traditional skill base and illustrate how the pride and industry of the original home craft has an economic role to play in the community.

Implications: The education system can play a major role in fostering native arts and crafts. The school in the native community and the native friendship centre in the urban area should expand their programs in this area; opening channels for the untapped native talent in the community.

10) Native cottage craft and community production generally operate with a minimum margin for profit. Cost savings in the acquisition of raw materials can increase this margin making it more likely that arts and crafts can be self-sustaining businesses and, in some cases, with effective marketing, can become successful ventures.

Implications: Cooperative purchase of raw materials and improved systems for hide collection and distribution could have a significant impact on the cost factor in the production system. The savings accrued through improved prices can be put towards producer wages, to creating a cash float to keep an adequate stock of materials for production or to put back into the

business.

11) The Arts and Crafts Society provides network support to enable an exchange of ideas and experiences and to foster cooperation and collaboration between communities in industry development. The concept of network support is not an integral part of native society, especially in an "industry" which was always part of family tradition, where skill was passed from one generation to the next. Consequently, the Society's network role is not widely used.

Implications: As new needs are identified, or problems resolved, the Society should be supported as the netork system between communities, for information dissemination, for workshops and seminars on industry improvement and for bringing new skills and experience to the field. The current level of staffing and funding in the Society does not allow for the development and expansion of the network role. This situation should be improved if one community is to learn from another.

12) Since 1975, the native arts and crafts industry has been encouraged to develop under a national framework of Indian Arts and Crafts Corporations. Over the 10 year history, the level of cooperation and mutual support in this framework has been extremely limited. The national corporation's role has largely been restricted to a funding channel to get federal funds to provincial corporations. It is unclear what additional roles the national body can or should play for the provincial corporation.

Implications: This overview of the native arts and crafts industry in Alberta provides a framework for action to assist in the industry's development. The provincial level framework will

require the cooperation and collaboration of the federal and provincial governments and the Alberta Indian Arts and Crafts Corporation. However, since the national arts and crafts corporation has a major impact on the level of funding and the setting of program priorities in the provincial corporation, its role and its relationship to the federal government needs to be defined so that it becomes clear as to how programs in Alberta will be initiated and funded.

Finally, the national arts and crafts corporation will need to clarify what programs it intends to carry out at the national level and in what ways these programs will have an impact on Alberta and on the efforts which will be initiated as a result of the collaboration which comes out of consultation on this report.

Implications of Industry Improvement on Native Employment and Economic Development

The native arts and crafts industry can play a role in native employment and economic development. However, the current level of support to this industry does not suggest that concerted action or commitment is in place to enable this industry to play such a role.

A number of changes will be required to assist the industry to progress. The initiative however is in place through the current efforts of agencies as Alberta Native Affairs, the Alberta Indian Arts and Crafts Society and support services as Banac and IBDS.

As well there is an indication that agencies as Alberta Manpower and C.E.I.C. can direct manpower dollars to assist. If a concerted action plan can be put in place, an open window established for program and project applications, and a coordinated support system encouraged, then the native arts and crafts industry can improve and can provide an "appropriate technology" close to the native community level to improve native employment and native economic development.

If, however, the participants in the process decide to "wait-and-see" or delay action since there may be other "industries" which deserve greater attention, the impact will be continued ad-hoc assistance, continued confusion and overlap of services and continued deterioration of an industry with potential in the native setting.

5. A Strategy for Industry Improvement

The issues which affect the native arts and crafts industry have been highlighted. Their resolution requires a concerted action plan and strategy. This section outlines an action plan and strategy for industry improvement, based on the findings of the previous sections of this report.

This strategy isn't a rationalization of what was done in the past or what appears to be desirable for next years budget. It is not a functional plan not a statement of objectives. It is a medium term plan that sets direction and tone for short-range plans. It is an integration of functional agency plans into a framework for action. It involves clarifying issues and setting priorities for action, so that resources can be committed to a common course. Through consultation on the details of the strategy, it is hoped that the action plan annd strategy will have the commitment of several organizations at several levels.

The action plan presented is essentially actions which address the issues raised earlier. The strategy is the framework within which the actions are carried out. Agency leadership and interagency commitment will ensure that the strategy is initiated, tested and changed as required. Appendices 3 and 4 outline issue resolution action plans to further describe some of the action details in high priority areas.

The following chart describes the time frame, the action areas and the interdependence between actions needed to improve the native arts and crafts industy. It is presented for discussion, review, evaluation and amendments.

The major components in the program development strategy are:

1) Concept and Exploratory Development
May-June-July 1985

-exploratory discussions on industry concept, policy development options and program development options for assisting each of the six sub-systems.
-clarification of roles and responsibilities of lead agencies in the industry development process.
-identify short term goals for immediate attention:

marketing research and development:		NEDP
community production/marketing guidelines:		Native Affairs/Indian Affairs/AIACS
program direction and improvement:		AIACS/Federal Government/NIACC
program direction and improvement:		Banac/Native Affairs
community production businesses	:	Alberta Manpower/CEIC
Peigan Craft	:	Native Affairs/Indian Affairs/Banac/CESO
raw material acquisition (hides)	:	Alberta Fish and Wildlife, Native Affairs

Short term action will provide areas for cooperation and collaboration in the system during the longer term program development process.

2) Exploring the Readiness and Resources to Work on Program Development
July-August 1985

-assessing issues, problems and areas requiring change and coordination
-deciding on overall objectives for the coordination of program development
-specifying operational sub-objectives related to target systems, clients, problems and linkages.

3) Exploring Industry Development Plans and Program Options
August-September 1985

-prepare preliminary industry development plans for the six sub systems and for other program dimensions e.g. community/band mandate, raw material acquisition, etc., which need attention; i.e. identify what activity is underway and where action is

needed in program terms.
-clarify the nature of the gaps, program measures required and program options: emphasis on areas for project funding, training, business support services and program public relations.
-monitor short term project development for program implications.

4) Prototype Development
Sept.-Dec.1985

-prepare detailed program strategies for each of the seven short term action areas and pilot test to permit strategy reformulation and the exploration of alternative courses of action.
-initiate new short term actions, bringing in new participants into the process:

craft education and training	:	Advanced Education, native friendship centres
network support	:	AIACS, Native Affairs, Indian Affairs

-expand marketing research and development into second phase of market segmentation and targeting: focus on urban,tourist and corporate marketing

5) Program Modifications
Jan.-Mar. 1986

-based on program action areas, review policy development, industry development plans, community/band mandate and program options. Formalize draft program measures, clarifying inter-organizational systems for support and funding.
-initiate exploratory discussions on the role of cooperatives in native arts and crafts and options for program support.
-expand marketing research and development into third phase of industry promotion and increasing visibility.

6) Program Experimentation
April-Dec. 1986.

-field test program elements with different groups and under various circumstances (eg. under cooperative structure)
- expand marketing research and development into fourth phase of marketing management and organizational options
-individual program agencies review implications of program tests for long term program commitment.

7) Program Evaluation and Formalization
Jan.-March 1987.

-inter-agency approach to program evaluation and modification: review and modification of policy, industry development plans and monitoring systems, the community/band mandate and program funding base.
-preparation of operational systems and procedures, program implementation, administrative support and monitoring system.

-marketing research and development enters fifth phase of transition: shifting the responsibility for marketing to an appropriate agency.
-NIACC/AIACS/Indian Affairs/Native Affairs review program structure for appropriate funding and program support mechanism.

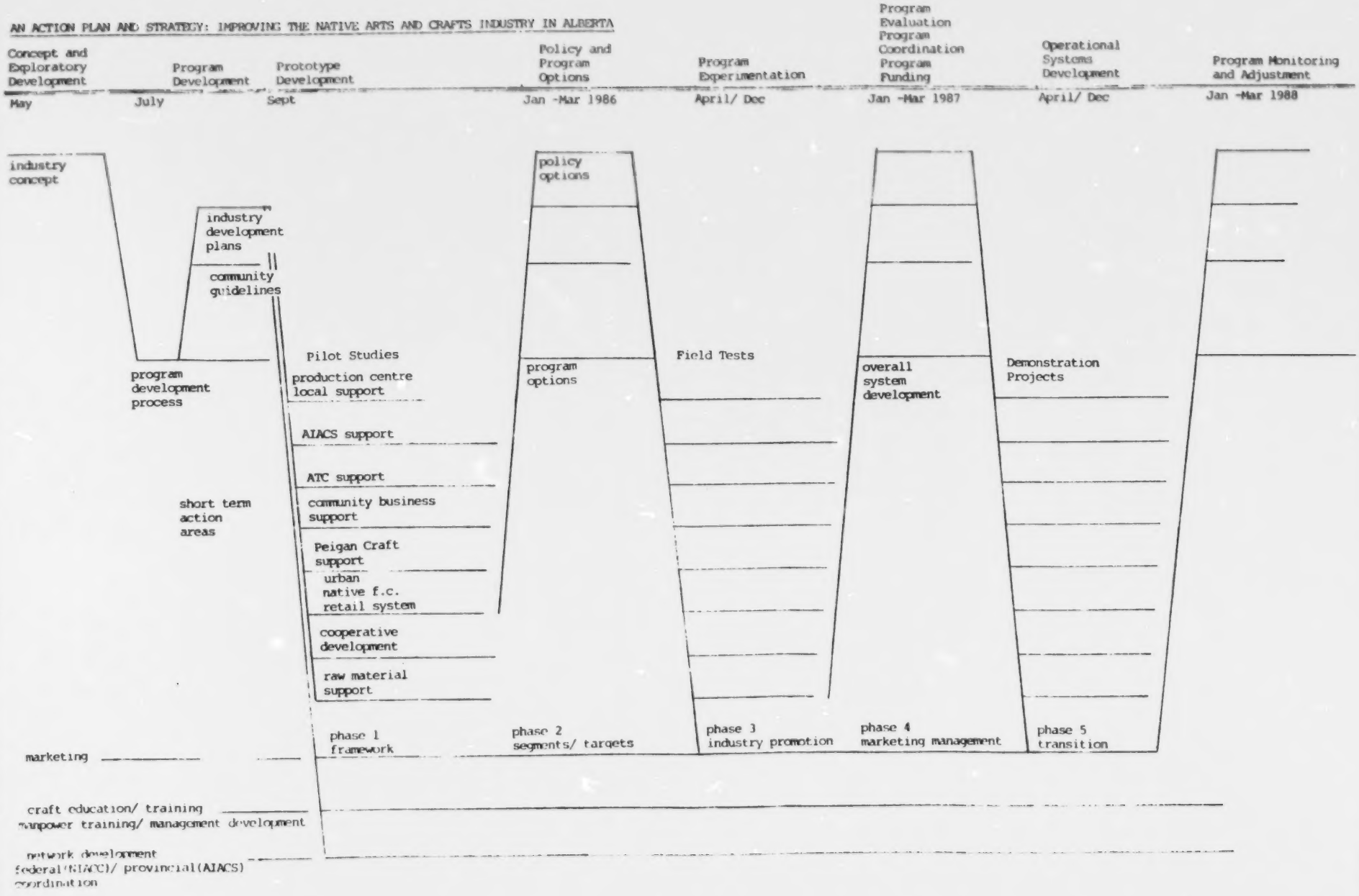
8) Program Implementation: Demonstration Phase
April-Dec. 1987.

-program is implemented, with selected demonstration projects to illustrate what can be achieved through interjurisdictional collaboration
-ongoing monitoring, review, evaluation and corrective action where required.

9) Program Support for Continuity and Followup
Jan.-Mar. 1988.

-first annual evaluation period where all agencies review progress and need for change.

AN ACTION PLAN AND STRATEGY: IMPROVING THE NATIVE ARTS AND CRAFTS INDUSTRY IN ALBERTA



Appendix I: Information Profiles on Native Communities in Alberta

Introduction

This appendix lists all native communities in Alberta, with the exception of urban centres where native people have become part of the urban way of life. For each community where information was made available, the following characteristics have been noted:

community program recognition: where the local council has given formal recognition and support to the arts and crafts program.

C.C.(Cottage Craft): where production is focused on cottage craft activity in the home.

P.C.(production centre): where a production centre or facility is the focus for local arts and crafts.

P.A. (production centre/ATC): where the Arctic Trading Company is cooperating with the local production centre.

Community Production Business: where there is a recognized community-based production business, operating independently of the local council.

Cooperative: where the production centre is a part of a cooperative system of centres.

Mass Production: where the production centre is focused on mass production, rather than traditional crafts.

Product Lines; to describe whether the community focuses on traditional products, has moved into contemporary products, eg. blankets, quilts or emphasizes mass production.

Where possible, the number of participating producers (P) in the community are identified. Finally, the type of financial support (S) is outlined; E (external funding), L(local council funding).

This information, while not detailed, provides an overview of the production approaches used and the support provided in Alberta.

It also can be used to identify which communities have production centres and might be interested in developing a business format. It can be used to list those centres where there is business experience and where there could be interest in a cooperative system.

The information product lines will illustrate some initiatives to attract wider markets.

The information has been collected through site visits, phone calls and document review. It should be updated during 1985 and reviewed on an annual basis.

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Blood	yes		*	*				trad.ATC		
Peigan	yes	*					*	mass pro.		
Blackfoot	-									
Stoney	yes	*								
Sarcee	no				*					
Sunchild	-									
O'Chiese	yes		*					tradition		
Alexander	yes		*	*				trad.ATC		
Alexis	-									
Paul	no	*						tradition		
Enoch	yes		*		*			trad. contemp.		
Ermineskin	yes	*			*			trad. contemp.		
Samson	-									
Montana	-									
Louis Bull			*							
Frog Lake	no	*								
Kehewin	yes		*	*	*			tradition contemp. ATC		

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Saddle Lake	yes	*						trad.		
Cold Lake	yes				*			trad.		
Goodfish Lake	-									
Beaver Lake	no	*			*			parkas	2	
Heart Lake	-									
Sturgeon Lake	-									
Driftpile	no	*						trad.		
Swan River	-									
Sawridge	no									
Sucker Creek		*						trad.		
Grouard	no (AVC only)									
Horse Lake	-									
Duncan's	-									
Lubicon Lake	yes	*						trad.		

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Whitefish Lake	yes	*								
Bigstone Cree	yes		*	*				trad.ATC		
Janvier	no	*								
Fort McMurray	-									
Fort McKay	yes	*						trad.	6	
Fort Chipewyan	no	*						trad.ATC	30	
Cree	-									
Little Red River	-									
Tall Cree	-									
Boyer River	no	*								
Dene Tha'	no	*						trad.	30	

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Metis Settlements										
Big Prairie	no	*						trad.	5	
East Prairie	no	*						trad.	2	
Gift Lake	-									
Caslan	yes		*	*				trad.ATC	9	
Kikino	no	*						contemp. trad.		
Fishing Lake	-									
Elizabeth	no	*						trad.	6	
Paddle Prairie	-									

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Isolated Communities										
Calahoo										
Gunn										
Entrance										
Marlboro										
Grande Cache		*								
Nose Creek										
Cadotte Lake										
Chipwyan Lake		*								
Faust										
Grouard										
Joussard										
Little Buffalo Lake										

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Isolated Communities										
Loon Lake										
Peerless Lake										
Trout Lake										
Anzac		*								
Conklin										
Fort Chipewyan		*								
Fort McKay										
Imperial Mills										
Janvier		*								
Lac LaBiche Mission										
Elinor Lake										
Owl River										
Big Bay										

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Community	Community Program Recognition	C.C.	P.C.	P.A.	Community Product'n Business	Cooperative	Mass Product'n	Product Lines	P	S
Isolated Communities										
Fort Fitzgerald										
Hines Creek										
Eureka River										
Dixonville										
Keg River										
Calling Lake		*								
Fort Vermilion										
Hythe										
Valhalla Center										

C.C.(Cottage Craft); P.C.(Production Centre); P.A.(Production/ATC); P(Cooperating Producers); S(Support-E[external];L[local])

Appendix II: Support Systems for the Native Arts and Crafts Industry in Alberta.

Introduction

Government, private sector and non-profit organizational support is available to assist communities engaged in native arts and crafts. The support is generally divided in two areas: cultural development and business or economic development.

It should be noted that while support services and funding are advertised and can be accessed by native communities and businesses, these services and funds may not be appropriate to the needs of the community/business at a particular point in time. For example, management advice provided through a series of interviews followed by an evaluation/advisory report may not be appropriate in a community which needs someone to help them explore options and to assist in testing how the preferred option gets put in place. Also the conditions under which the support is provided may not be compatible with community needs. A six month manpower job creation program may pay partial wages; it will also increase expectations and hopes that a business has been initiated which over this time span is not possible. Finally, services and/or funds are made available if a number of criteria are met and are provided according to the support agency's evaluation procedure and time schedule. A community may have difficulty in meeting the criteria or time schedule and may change its project priorities to obtain available funds. This action will often change the original intent and direction of the project. Local support for a program funded under these

conditions may be lost. In such cases, funds or services may be obtained but their application will have lost its credibility in the community.

Support services and funding are helpful if they can be obtained to meet the needs, conditions and purpose of the community's program. This section describes the support currently available in Alberta. It covers:

1)management services for native business

2)project funding for business/economic development

3)project funding for cultural development

4)training opportunities for s[illegible]elopment

5)raw material supply

6)marketing support and

7)network support.

3.4.1. Management Services for Native Business

Native communities and/or businesses which see the arts and crafts as a business venture can turn to one of five management advisory service agencies:

Business Assistance for Native Albertans Corporation(BANAC)
Indian Business Development Services (IBDS)
Canadian Executive Services Overseas (CESO)
Alberta Tourism and Small Business
Counselling Assistance to Small Enterprises (CASE)

BANAC and IBDS will assist native communities and individuals in exploring the feasibility of a business venture and in preparing a business plan to assist in obtaining venture capital. Where BANAC serves all native initiatives, IBDS is restricted to treaty Indians.

CESO, which is funded by Alberta Native Affairs and the Federal Department of Indian Affairs and Northern Development, will provide management advice to native communities on a proposed business venture or on evaluating a currently operating business to determine where change is needed. CESO and IBDS management consultants will normally review a situation in consultation with the parties involved and submit an advisory report. They may become actively involved with the decision making process to assist and advise on an as needed basis. This service will depend on the need in the community, on the time which the consultant can spend on the project and on the terms of reference agreed on by the CESO consultant and the native community/business.

Alberta Native Affairs and federal Indian Affairs refer applications for management advice to Banac, IBDS and CESO through contract agreement.

Alberta Tourism and Small Business provides primarily an information service to small business. Pamphlets and publications, business guides and regional offices provide information and general advice which can help some businesses take the first step, if they have the expertise and background to understand the material and areas of application.

CASE, which is a management consulting service of the Federal Business Development Bank (FBDB) will help to analyze a business, make recommendations for improvement and help in implementation.

FBDB also provides publications, clinics, seminars and courses to ensure that information on business improvement is readily available for businesses seeking it. A fee is charged for their service.

3.4.2. Project Funding for Business/Economic Development

Several agencies at the federal and provincial levels have funding programs to assist the native business. These agencies fall into three areas: community programs, government programs and government-sponsored business development corporations.

3.4.2.1. Community Programs

At the community level, native councils may establish a program or an economic development corporation to extend funds for an arts and crafts business. The funding arrangements may cover facility provision, the utilities for the facility, the acquisition of equipment and/or the purchase of raw material. In some cases, funds may cover wages or a wage subsidy. One often overlooked area of support is the entrepreneurial support provided by the council to get the project off-the-ground.

3.4.2.2. Government Programs

The provincial and federal levels of government provide various forms of project assistance:

1) Alberta Native Affairs provides start up grants to assist a community in initiating a business venture in areas as the native arts and crafts.

2) Alberta Manpower provides a range of work opportunity programs which can be applied to the arts and crafts program area. Most of these programs are short term and should not be seen as the basis for establishing a program in the arts and crafts.

3) Employment and Immigration Canada has developed a new program in job strategy which may provide funding assistance for arts and crafts projects, the components of the program are:

CANADIAN JOBS STRATEGY

Skill Investment - To help workers whose jobs are threatened by changing technology and economic conditions.

Job Entry - To assist young people and women having difficulty making the transition from school or home into the labour market.

Job Development - To provide skills training and work experience to long-term unemployed people.

Skill Shortages - To alleviate critical skills shortages, filling employers' needs for workers with specialized training for new technical and labour market change.

Innovations - To stimulate the search for new initiatives and solutions to labour market related problems.

4) Regional Industrial Expansion, through development agreements with Alberta, provides funding to a number of areas. Current agreements do not cover the native arts and crafts industry. Also, through DRIE, the "Native Economic Development Program", provides, under a native advisory board, funds for native financial and economic institutions, community-based economic development, special projects and coordination initiatives. To date, no arts and crafts projects are funded under this program in Alberta.

5) The Department of Indian Affairs and Northern Development

(DIAND) provides contributions, business loans and loan guarantees for particular projects, based on a business plan. Due to support to arts and crafts through AIACS,DIAND will not generally support projects, unless clearly a business venture.

3.4.2.3. Government-Sponsored Business Development Corporations

In addition to government programs, the Alberta and Federal Governments contribute to government-sponsored business development corporations for debt financing, loans and equity needs. Native Venture Capital Corporation (Alberta) and the Indian Equity Foundation (Federal) provide services in these areas. The Federal Business Development Bank provides further federal assistance. To obtain assistance in this area, the business generally needs to be large and managed as a well-run operation.

The Alberta Indian Arts and Crafts Corporation provides assistance and support to community projects; providing a unique role in recognizing the appropriate technology role that arts and crafts plays towards native employment and economic development. Funding however is limited.

3.4.3. Project Funding for Cultural Development

Most native arts and crafts programs begin at the individual, home and informal community level. They are an integral part of

the cultural heritage of the community and the continuing cultural development of the community. Where there is an emphasis placed on the cultural recognition of native arts and crafts, experience has shown that there is often a solid foundation for building an arts and crafts program and/or business. Project and/or program funding is available from various sources.

At the local level, the native community may establish a cultural program, centre and/or community cultural college. The visible image and stability provided by these facilities and accompanying programs will assist the enhancement of native arts and crafts, where there is an emphasis in this area. The facility and equipment are therefore often provided by the community.

At the provincial level, Alberta Culture (Visual Arts and Cultural Heritage) and the Alberta Cultural Heritage Foundation provide three levels of support: the individual, the group and the community level. The emphasis is in two areas: 1)at the individual artist level, where the individual must compete at the provincial level; 2)at the community level, where the community identifies a project which will benefit the "community". The major restriction in both these areas for support to native arts and crafts is the stipulation that arts and craft production will not be "produced for sale" nor marketed. In the native community, therefore support is most likely to be available for projects in cultural centres, for the establishment of a community recreation/cultural facility and

program, and for the operation of a native friendship centre where the cultural and/or multi-cultural program can be made explicit. At the community level, the AIACS has provided support for native craft education programs.

At the inter community or provincial level, the Alberta Indian Arts and Crafts Society provides a network support program to promote the exchange of native cultural heritage. The Alberta Crafts Council and the AIACS can potentially provide a broader network base, which could integrate native crafts into the full spectrum of craft production.

Also at the provincial level, Alberta Native Affairs supports cultural centres, such as the Anne Anderson Cultural Centre and the program budget of the native friendship centres. As the role for these centres in relation to arts and crafts is clarified, it will become clearer in what ways they can provide support to the cultural and economic sides of the industry.

At the Federal level, Indian Affairs is the major contributor. It provides funding to NIACC and through it to the Alberta Indian Arts and Crafts Society. This funding assumes that the cultural and economic dimensions of native arts and crafts are being attended to. Given the existence of this federal support system, the Secretary of State will not fund native arts and crafts activity at the community level nor at the AIACS level. They indirectly support the area through their institutional

support of the native frindship centres in Alberta.

3.4.4. Training Opportunities: Skill Development

Over the years, traditional skills in native arts and crafts, which are practiced by the older women and men in the community, have not been actively passed down to the younger members. Several programs have been instituted to support at home training which still occurs to some extent.

The Alberta Vocational Centres at Grouard and Lac la Biche are the most active and recognized programs. Their courses cover history and philosophy, hide training, fine arts, beadwork, native footwear, contemporay crafts, traditional costumes, decorative arts, basic sewing, moosehair tufting, porcupine quillwork, textiles, marketing,teaching techniques, woodcarving and pottery. The programs are in-residence and extend over a 10 month period.

The Alberta Indian Arts and Crafts Society focus their training for on-site learning related to preparing for and participating in native trade shows. The production initiation projects use the talents found at home or gained at an AVC and focus it on a particular marketing channel - the trade show.

Alberta Culture, through its visual arts program, offers travel, study and project grants. These are however highly competitive and few native people receive them. The AVC provides the most

accessible training opportunities for native producers and consequently, should be expanded in areas as Edmonton and Calgary.

Other craft training opportunities are provided in the community by graduates of the AVC and AIACS programs. In addition, friendship centres and cultural centres sponsor training. The friendship centres provide evening courses in a wide range of craft skill. Through their programs, they encourage an appreciation of the craft skill and its tradition. They also coordinate their training where possible with the AVC in their area, if craft courses are given. The Anne Anderson Centre and some of the friendship centres have instructors who can assist a lady who has brought in an item for sale, but finds out on arrival that the poor level of craftsmanship reduces the quality and selling price. If she wishes, she can get some assistance, in improving her skills before she returns home.

In addition to training in the crafts area, skill development is needed at other levels to improve programs and build businesses. AVC's and the AIACS both have provided project planning and marketing courses to assist the craftsperson. In these cases, there has been little on-site followup. Manpower job creation, training on-the-job and occupational skill training programs can also be utilized to develop skills in the industry. The experience to date has shown that these programs are too often used without adequate on-site organizational support or

attention given to good business practice. Management service support agencies offer training programs but these are seldom oriented to the arts and crafts industry. In general, there is a lack of management assistance which can be made available on-site to assist in the transition to an effective program or business operation.

3.4.5. Raw Material Supply

Good business practice, appropriate craft skills and project funding are at times available. However, an effective business needs to operate in "the black", or have some degree of certainty that over a number of years it will produce a profit. Experience has shown that the cost of raw materials, especially for home craft items, can substantially reduce profit if not completely eliminate it.

Raw materials, including home tanned hides, beads, stroud, etc. come from a variety of sources. The following list highlights the main sources of supply for producers in Alberta:

Sewing and Cutting Equipment

-Rubinstein Brothers Western Ltd., Winnipeg

-Johnson's, Edmonton

-Exquisite Centre Ltd., Edmonton

Fabrics and Notions(duffle, lining, trimming, thread, scissors)

-Johnson's Wholesale, Edmonton

-Mathew and Company Ltd., Edmonton

Beads

-Gohn's Beads, Toronto (for quantity)

-Halford Hide and Leather Co., Edmonton

-Orion Products, Victoria, B.C.

Beading and Leather Tools

-Halford Hide and Leather Co., Edmonton

Leather

-Dominion Tanners, Edmonton (for quantity)

-Halford Hide and Leather Co., Edmonton

Commercial Tanned Hides

-Dominion Tanners, Edmonton

Native Tanned Hides

-native community network

The commercial suppliers have not been able to provide home tanned hides at a reasonable cost nor a mechanism to provide quantity cost savings, given the system of locating and buying hides and distributing them to the producers. An informal native network currently provides the high quality hides; however the costs are generally high and supply is not on demand. A native controlled tanning business and coop purchasing would assist.

3.4.6. Marketing Support

It has become clear that if all of the above factors are addressed, the native arts and crafts industry faces one more significant barrier-marketing.To this date, ineffective marketing poses the most serious threat to the industry.

Between 1970-75, the Department of Indian Affairs and Northern Development recognized the importance of marketing native arts and crafts and restructured the Central Marketing Services of the Department. In March 1977, a major study was undertaken to establish a program to increase production of arts and crafts to meet the needs of the Canadian Indian Marketing Services(CIMS). For a variety of reasons, the federal government, in December 1978, decided to terminate the operations of CIMS. The decision did not carry with it a transition plan to ensure that the marketing function would in some way be continued. The negative effect of this transition is still being felt. Despite expectations that the national arts and crafts corporation would carry this function, there is as yet no replacement for CIMS at a national nor regional level.

Without a government-sponsored marketing vehicle, a number of ad-hoc initiatives were undertaken, some more successful than others. The Peigan, between 1980-83, with the assistance of CESO, established a marketing program to market its commercial products. The potential of national marketing for the Peigan is the current focus of this operation. Arctic Trading Company in Churchill, Manitoba is an example of a private business succeeding in using catalogue selling of native crafts. Its focus is on the U.S. market. Over the past few years, Alberta Native Affairs has made it possible for native communities in Alberta to benefit from this marketing channel and to learn from this success.

Other marketing initiatives have been undertaken by individual bands and communities with a focus on regional rather than national and international markets. The emphasis here has been on native gatherings, local retail outlets, native friendship centres and native trade shows. The annual Alberta trade shows organized by AIACS provide an important marketing opportunity for Alberta native crafts. In all cases, there is inadequate resources and energy put into evaluating and improving these marketing channels.

At the retail level the Bay has been the one regional/national department store to have a buyer of native arts and crafts. Despite the traffic this store generates, its Heritage Shop has not been able to sell the supply. A very large inventory currently exists of products which cannot be sold to the market place. All department stores carry the mass-produced lines of native craft.

At the smaller retail scale, selected specialty shops carry native crafts. They carry a smaller inventory and use local producers.

From both levels of retail activity, there is a concern that the native product is not packaged for the market, resulting in lower sales.

Where marketing was a cooperative venture for native arts and

crafts in the 1970's, the ad hoc approach has the potential of fragmenting an already weak industry. A current example of this is the retail activity of the Saskatchewan Indian Arts and Crafts Corporation in Alberta. Their initiative, without adequate connection to Alberta native producers, will have an impact on the limited market for Alberta produced home-crafted products.

Across the board, there has been virtually no attempt to conduct market research to determine products and markets for the industry. There has been no attempt to actively address the tourist market in Jasper, Banff or the hotel business in Edmonton and Calgary. As well, there is no attempt to capture the corporate market. Traditional crafts continue to be produced and, often, cannot be sold at an acceptable price nor in a reasonable period of time. Mass production, on the other hand, has been able to support market and product testing, with resulting successes. This success should be transfered in an appropriate way to the home-crafted product.

3.4.7. Network Support

Native arts and crafts in Alberta is a fragmented industry. One part does not generally know what the other part does. When a new initiative is undertaken, under these conditions, suspicion and criticism fill the void.

Understanding, awareness and communication are needed to reduce

uncertainty, to build trust and credibility, and to establish a climate for cooperation. Networks between people, communities and organizations can take major steps to increase collaboration and reduce misunderstanding.

In the Alberta native arts and crafts industry, there has been too little effort in this area. The Alberta Indian Arts and Crafts Society maintains a list of producers in treaty communities as well as retail outlets and raw material suppliers. Their newsletter informs these producers of current events, recent developments in the field and opportunities for training and/or project support. Cooperation between the Alberta Crafts Council and AIACS can provide a means of expanding the exposure of native craft to the larger craft markets in Alberta.

The native friendship centres in some cases, provide a local or sub-regional focus for information flow. At this point, with a few exceptions, there is no concerted effort to use the friendship centre as the basis for a local network in native arts and crafts.

Other than these two networks, native craftspeople in Alberta learn of new developments through word-of-mouth. Much improvement is needed in network development, if craftspeople are to be able to support one another.

Appendix III: Guidelines for Community Production and Marketing

Alberta native communities are the focus for the production of native craft. The emphasis of craftspeople is to work close to home in a familiar setting, surrounded by the support system of their community. They either produce crafts in their home or collectively work out of a community production facility or centre. Over the years, there has been an increasing trend to move local arts and crafts production from the home to the local centre. Along with this has been a gradual shift to see the production centre as a potential focus for local business development.

While this shift has been slow, it has been generally consistent for communities where there is local support for the development of native arts and crafts.

Given the increasing recognition of the importance of local support, good facilities and clear direction for local craft groups, a number of communities participated in a workshop during May, 1985 to outline a set of guidelines for more effective community production and marketing. The attached material is seen as a first draft of native community guidelines. They are in point form reflecting the results of the workshop which generated them. It is hoped that they would be reviewed and commented on by others active in this area, expanded and distributed to communities where communities want to give increased support to arts and crafts produced by their people.

Introduction

These guidelines are written for those interested in establishing a local facility or centre fo native arts and crafts. They cover a range of subjects, all of which become important in establishing and maintaining a centre over the long term. The guidelines are not written for cottage craft production, where all production takes place in the home, nor for arts and crafts projects where there is limited funding to produce products over two-six month periods for a single sales event or trade show.

A well-run arts and crafts centre or facility needs long term commitment. It needs local support and investment. It also requires determination that will see the participants overcome problems and setbacks; producing a team of committed people interested in success. The arts and crafts centre, with this support can become a successful venture in the community and an example for other native community businesses to follow.

Guidelines, as are produced in this document, will not by their nature produce success. It is the people and the community who will need to work and learn together to establish success.

The guidelines cover the following subject areas:

1)establishing a local venture: determining a mission for community support.

2)handling the uncertainty of external support

3)determining markets for craft production

4)clarifying goals and objectives

5)establishing programs and tasks

6)determining a working structure and procedure for the centre

- -roles
- -rules
- -relationships
- -rewards

7)obtaining and managing resources for the centre

8)managing people: human resource development

9)managing the business

1. Establishing a Local Venture: Determining a Mission for Community Support

The strength of native arts and crafts is its community base and its tradition. There are many in the community who will want to be a part of the venture if only in an advisory capacity. Among these, the most important partners in your venture are the elders and the band or community councillors.

A great deal of consultation should take place to ensure that the participants in the centre have the input and support of important community members; before any action is undertaken.

The local venture needs the support of the total community or band. The council should therefore be requested to support the venture formally, by assigning responsibility to a councillor to provide project overview and assistance. As well, the council should recognize the venture as a component of its economic development program. In doing so, a clear mandate should be

given by council for this program and action area, assigning responsibility under a councillor to a program coordinator.

The band or community council may also help in establishing the venture through financial support or the provision of a facility and utilities. This support should be long term eg. 2 years, to ensure continuing support.

If the venture is established as a business, it might best be supported through a local economic development corporation.

2. Handling the Uncertainty of External Support

Financial support for a local arts and crafts venture is often difficult to obtain. Once local support is established, external contacts for funding should be sought. A clear description of the project, its goals and objectives, the program and resources and the projected market and product lines should be prepared prior to making external contacts.

On approaching a funding agency, determine the possible areas for funding assistance and decide on which area can be of benefit over the long term. Do not apply for funds where funding criteria will channel your energy in areas you do not want to pursue. If short term funds are all you can get, make sure they fit into your program of proposed activity. Do not accept these funds unless you are assured of local long term support, following the completion of the short term project. Establish a

contract with the local council to ensure you have this support.

In seeking external funds, be positive, organized, decisive and enthusiastic.

3. Determining Markets for Craft Production

The strength of native arts and crafts is the product's authenticity and relationship to native culture and tradition. There are markets where these products are valued and sought. Currently, most native communities reach a limited part of the market and thereby limit their potential sales.

Develop a market strategy which will take your production centre through a year, changing product lines in relation to the seasonally changing market. Look at a range of market segments and focus on selected market targets. Remember these points in marketing:

1)Product: market products that are in demand. If the demand for mukluks drops, don't produce them. Packaging a product often sells an expensive product. The package is part of the product.

2)Price: sell products at a reasonable price. Determine who your market is and price the product for their pocket book. Remember you are competing with mass produced articles from Japan, etc. If you are charging a high price, your work should be of high quality.

3)Promotion: Advertise your products; promoting your tradition, craftsmanship and excellence. Inform the market of where the product comes from for those interested in native culture and

history. Inform the market of the durability of the product for long lasting wear.

4)Place: Sell your product in a location which the market you are attempting to attract can easily reach. A range of retail outlets are available; however, people interested in native craft will look for unique shops. Farmers markets and flea markets might attract people; however, these people are unlikely to buy $80 mocassins.

4. Clarifying Goals and Objectives

Determine overall goals for your organization;

What do we want to accomplish?

Where do we want to be at a specific point in time (objectives)?

What do we need to do to achieve that?

What are our priorities: targets, clients, standards?

How and when will we know that we have achieved each of our goals, objectives and priorities?

These statements should be clarified when first starting out. You should be clear as to what you want to do early. Many people will try to encourage you to do what they think is important. If you don't know what you want, you will be constantly changing your priorities and focus of activity and gradually lose credibility.

Your goals and objectives should be clear, realistic and achievable.

5. Establishing Programs and Tasks

Your organization's goals and objectives should be achieved through specific programs and tasks within each program. You may want to establish programs for specific areas of activity, which you can delegate to one person. A sample list of programs is:

-hide collection and tanning

-purchasing and inventory control

-production

-marketing

-financial and business management

-skill development

-education: cultural awareness

Each of these areas requires different skills and interests. You can increase the motivation in your fellow workers by assigning responsibilities to suit their experience and interest.

You should establish clear guidelines for each program, establish a work plan and acceptable evaluation periods to assess what has occurred, where change is needed and where corrective action should be undertaken.

6. Determining a Working Structure and Procedure for the Centre

ROLES

It is important to clarify the different roles and responsibilities in the native production centre. Without a clear understanding as to who does what, there is likely to be confusion and at times, some program areas and tasks will not be attended to. The following roles should be clarified:

-councillor responsible

-advisors

-manager/supervisor

-program supervisors

-producers

These roles clarify connection to the local council, who will act as community advisors, overall centre responsibility, who will supervise and be responsible for each program area, and who are the producers. Given this allocation, different teams can be established:

A management team: councillor, manager, program supervisors

A work team: program supervisor, producers

A creative producer team: producers (to upgrade the creativity in design)

Teams enable people to share responsibility and workload when required. They also provide for mutual support.

RULES

The following rules were found helpful in a number of production centres:

-working hours: 8-4:30

-attendance:every day; unless a good reason (group decision)

-work can only be done in assigned areas, when the centre is open

-materials and equipment cannot be taken out of the centre

-group coffee breaks are not permitted; coffee may be taken when needed

-attendance at weekly staff meetings is required

-phone calls: messages will be taken for incoming calls; outgoing calls are controlled

RELATIONSHIPS

All staff should respect the decisions of management; despite family connections. Team working relationships should be encouraged.

The work setting should be conducive to a productive working relationship:

- -the use of a radio is permitted
- -the bead room should be separated; informal setting
- -the seamstress room should be informal; creating individual work stations, where producers could put up pictures of family, etc.
- -the equipment should be laid out in a logical production line in an open setting.

REWARDS

All management and staff are paid according to an agreed salary scale; in some cases based on piece work.

All supervisors are expected to oversee and help producers, provide support to learn new skills, praise when appropriate and redirect activity toachieve desired results.A rewardsystemfor creativity should be established; where each producer places their mark on the product or promotional package in an appropriate manner.

7. Obtaining and Managing Resources for the Centre

The manager/supervisor is expected to ensure that all resources, equipment, material, working stations are in place to ensure a work setting, conducive to achieve high standards. This

responsibility includes obtaining the resources, managing them and replacing when required.

8. Managing People: Human Resource Development

The manager/supervisor is responsible for the well being of each employee, for meeting their needs on-the-job and for ensuring a fair reward for their work. If the majority of producers are women, the manager may want to consider a day care to look after the young children so that the women will not be concerned with their safety.

Skill and career development programs should be made available so that each employee has the opportunity to improve themselves in existing areas of responsibility as well as to proceed to new areas of responsibility, if they can demonstrate the ability and interest to progress.

9. Managing the-Business

The manager/supervisor is responsible for managing the operation as a business; initially to get it to be self-sustaining and eventually to make a profit. The responsibilities include managing assets, administering the office and production facility, working with council, forecasting market changes and adapting operations and attracting customers.

Appendix IV

Issue Resolution Action Plans

The action plan outlined in the last section of the report identifies the need for several courses of action to improve the native arts and crafts industry. Initial contacts have been made and discussions held in each of these areas. The results of these discussions and suggestions for followup action are included in this appendix.

Each action area is described on a briefing sheet which can be used for followup. The sheet describes the background for the action focus, the major problems to be overcome or opportunities to be explored, the urgency for and importance placed on action in the area, the responsibility centre,options and a suggested course for followup action.

The following action areas have been addressed on briefing sheets:

1)Program Development for Industry Improvement
2)Marketing Research and Development
3)Community production/marketing guidelines
4)AIACS program direction and improvement
5)ATC/Banac program direction and improvement
6)Community Business support
  a)community-based businesses
  b)support for Peigan Craft
  c)support for native urban businesses
7)Cooperative Development
8)Raw Material: Hide Collection and Distribution
9)Craft Education/Training; Manpower Training/Management Development
10)Network Development

In the short term, the first six action areas are considered to be the highest priority areas needing attention.

Appendix 4.1.

Action Area: Program Development for Industry Improvement

Background/Overview

This project describes an industry in transition with potential. The community production system has become dependent to a large degree on government to provide individual, organizational and network support. To meet the wide range of requests for assistance, government agencies have evolved a fragmented support system. Contacts with these agencies suggests that the need for coordination and guidelines is recognized and a proposal for coordinated programming will be seriously looked at.

Problems/Opportunities

There is currently no recognized focus in Alberta for the development of a native industry. Consequently, there is no focus for defining the native arts and crafts industry for the purpose of coordinating government support. Despite the willingness and interest of individual members of the Federal-Provincial Committee on Native Employment Strategy to explore this area, the committee focuses its attention on needs assessment, information collection and documentation of programs, not on program development. It is not clear how this committee could move into this area of activity. As a result, unless this committee showed more than interest, followup to this report will be restricted to individual departmental projects or, in some cases, bi-lateral cooperation.

Urgency/Importance

It is important that this matter be brought to the attention of the committee to determine if the committee is the appropriate

focus for followup or if another focus would be considered more appropriate at this time.

Responsibility Centre

Until an agreement is reached on intergovernmental support, the responsibility for program development for industry improvement rests with federal Indian Affairs, provincial Native Affairs and the Alberta Indian Arts and Crafts Society.

Options

1)Submit a proposal to the committee to create an intergovernmental project mechanism to initiate coordinated program activity.

2)Pursue individual department activity, building credibility for intergovernmental support over time.

Suggested Course of Action

Alberta Native Affairs submits this report to the federal-provincial committee with a recommendation that the short term projects attached to this report, be undertaken prior to January 1986, when they would be evaluated to determine how they might be built into a broader program framework.

Of these projects, the following areas are research oriented or exploratory in nature. They can be phased over time making it possible to cosponsor research activity and jointly review the results prior to undertaking more in depth analysis.

- -program development: defining an industry concept and an operating frame of reference for program development
- -marketing research and development
- -community production/marketing guidelines
- -cooperative development for native arts and crafts

The remaining six areas are action-oriented focused on specific

projects, visible results and evaluation for corrective action.

Despite the possibility of dividing action into manageable projects, this action area recognizes the need for program action, tying individual projects into a program focus. This focus ensures that the linkages between projects will be reviewed and that all sub systems of the industry will be addressed where required.

Appendix 4.2.

Action Area: Marketing Research and Development

Background/Overview

The most significant weakness in the native arts and crafts industry is the area of marketing research and development. The industry is focused on production, with virtually no attention paid to marketing, retail and distribution systems. Over the past few years, the emphasis on local sales through events, pow-wows and local outlets has been complemented by provincial trade shows and catalogue sales, which an increasing number of communities have become involved in. The trade show has provided an opportunity to sell traditional craft products; catalogue sales to sell particular lines of craft, e.g. moosehair tufting.

Problems/Opportunities

In Alberta, there has been no support for assessing changing market dynamics and its impact on native arts and crafts. There has been no recognized work on market research, identifying of market segments and targets nor on developing marketing channels. As well, no assessment has been undertaken to review existing and recently introduced marketing efforts. A summary sheet is attached to this briefing note to list the problems/opportunities in this area.

Urgency/Importance

Without marketing research, the production system will be unable to identify when to expand a product line or introduce a new one. As well, sales will likely continue to be made to a limited market group. The industry cannot expand or improve unless marketing research and development is undertaken; making this

area a very important focus for action.

Responsibility Centre

There is no recognized centre to assume the responsibility to undertake marketing research and development. Given a fragmented industry and support system, only the provincial or federal government has the funds to undertake work in this area.

Despite its national focus, NIACC does not have effective ties to its provincial corporations to ensure cooperative development of a marketing review nor the transfer of market research findings.

Options

1)Provincial Native Affairs
2)Federal Indian Affairs
3)NEDP

Suggested Course of Action

Given the urgency of taking action in this area, the limited focus of Indian Affairs on this industry (with the exception of funding the national/provincial corporations) and the competition involved in getting NEDP funds, Alberta Native Affairs is most likely in the best position to seek assistance from other provincial and/or federal agencies interested in undertaking work in this area. It is suggested that a phased program of research and development be undertaken to meet needs in this area.

The Marketing System in Native Arts and Crafts

1. National efforts (DIAND/CIMS)terminated in 1978 with creation of NIACC

2. NIACC: responsibility centre, but no follow up in marketing
: no market research and development exists

3. Gaps in Marketing:
filled by temporary systems (some successful)

General Situation Assessment
-problems in product quality, promotion, location of retail outlet (ease of access), pricing
-product development and diversification needed
-existing markets are not concentrated on e.g. corporate markets, tourists in Jasper, Banff, Edmonton, Calgary
-new markets are not developed, e.g. Japan, Germany

Native Friendship Centres
-offer urban setting for retail/distribution/marketing
-generally in poor location for retail
-not widely known as arts and crafts outlet
-non-native market does not relate to friendship centre
-limited experience
-opportunity exists to provide a "service" to the native community

Retail Stores
-most buy/sell foreign imitations
-few sell hand-made craft; limited dollar benefit to producer
-the few specialty stores are not marketed widely as craft centres

Major Department Stores
-the Bay; specialized, recognized buyer, inventory problems
-others; mass produced/ Peigan products

Trade Shows
-limited in number, build expectation for production/sales opportunity, which cannot be met

Catalogue Sales
-Arctic Trading: successful initiative

Corporate Marketing
-Northern Images has focused; competition/collaboration

Tourist Marketing
-virtually non-existent

Options:

1. Native Friendship Centres for individual access and training
2. Tourist Brochures for urban outlets, friendship centres, etc. (for hotels)
3. Native Cooperative: build new, build with Northern Images, build with Saskatchewan
4. Retail/Department Stores: standardized agreements for quality, production level, pricing
5. Coordinated Market Research and Development: Trade shows to become part of marketing strategy

Appendix 4.3.

Action Area: Community Production/Marketing Guidelines

Background/Overview

Most native communities have some activity in the arts and crafts area. As individuals in these communities attempt to increase their activity to include more participants in their efforts, or seek financial support to develop an income generating activity, there are no guidelines for these communities to follow to establish a local program, facility or centre.

Problem/Opportunity

The experience of native communities in Alberta in this area has improved over the years. Other than Alberta Indian Arts and Crafts Society, there is no recognized focus for generating a summary of the accomplishments of the experience and producing a handbook of guidelines through which one community can learn from the successes and failures of another community.

Urgency/Importance

This activity is extremely important to undertake. Given its importance, Appendix 3 of this report offers a first draft of guidelines for discussion, review and modification. Every month, communities approach either the AIACS or a recognized funding agency for assistance in setting up or improving a community production/marketing operation. At this time, there is no existing set of guidelines to follow.

Responsibility Centre

The Alberta Indian Arts and Crafts Society should be the focus for producing and updating a publication in this area. However,

given its limited financial base, it cannot cover the research, consultation and report preparation costs involved. Funding would have to come from either the provincial or federal government.

Options

The focus for activity should be the Society. Funding options could include Alberta Native Affairs, Federal Indian Affairs and NEDP.

Suggested Course of Action

Government should provide the required funding for the Society to prepare and publish a set of guidelines.

Appendix 4.4.

Action Area: AIACS Program Direction and Improvement

Background/Overview

The Alberta Indian Arts and Crafts Society has over the past few years been improving its program of support to native communities, despite limited funding. Given the uncertainty of support through the National Indian Arts and Crafts Corporation, i.e. the recognized channel for providing federal support, the Society has limited flexibility to target its activity in new areas.

Problem/Opportunity

In recent years, given the limited funding opportunity, the Society has consistently provided a provincial/national trade show held in the fall of each year. Also it offers communities on--site training opportunities to help them prepare for the trade show and to help them learn from the business experince the show offers. In addition, the Society has offered community support in areas where funding agencies could justify a relatively short term project.

Until program agencies recognize the importance of appropriate funding for the native arts and crafts, the Society, through its trade show, offers a practical marketing channel which is widely recognized and through which many communities can benefit. The opportunity exists to improve the learning which takes place prior to, at and after the trade show.

Urgency/Importance

There are few opportunities for native arts and crafts communities to work and learn together. The trade show is the only major event of its kind in Alberta, where this can happen. It therefore provides an important focus for short term support.

Responsibility Centre

The Arts and Crafts Society is the appropriate focus for responsibility. Additional funding is required to improve the trade show, the pretraining, on-site training and follow up.

Options

Currently, the Society supports 5-6 communities per year at the trade show. There are usually in the order of 30 communities which come to the show. The opportunity to provide an expanded training program and support service is recognized. Depending on what funding can be obtained, different levels of support could be given.

Suggested Course of Action

It is suggested that the Society be funded to maintain its in-depth training for 5-6 new communities per year. New funding should allow it to expand its marketing support system to all participating Alberta communities and develop an on-site training program at the time of the trade show.

Appendix 4.5.

Action Area: Arctic Trading Company/Banac Program Direction and Improvement

Background/Overview

The Arctic Trading Company, with the support of Banac and Alberta Native Affairs, has initiated a project in creating an "appropriate technology framework" for local community production of native arts and crafts in Alberta, with a focus on expanding native employment in this area. There are currently seven communities working with Arctic Trading in this project. They produce selected products for catalogue sales. Additional communities have been contacted and, when ready, can participate in the program.

Arctic Trading has also approached two communities, Caslan and Beaver Lake, to put currently closed facilities and equipment to work in producing some of the product lines which the company's catalogue has created a market for. The opportunity exists to approach other communities in redirecting their production capacity for Arctic Trading markets.

Arctic Trading has therefore assisted native communities in adapting to new markets, in learning how to initiate new product lines, in learning new craft skills for these lines and in developing business practices suited for cottage craft industry.

From an evaluation of the first year of this project, the following conclusions are made:

1)the development, testing and evaluation of "appropriate technology" for native cottage craft is extremely important for arts and crafts industry development.

2)the existing dependence on Arctic Trading is acceptable over the short term to develop appropriate systems, procedures and skills for new product lines and for testing new markets and for developing training programs to transfer the skills to others.

3)the opportunity to work with Arctic Trading in revitalizing "closed" production operations will also be of benefit to the industry and to business development skills.

4)the opportunity to test selected international markets for Alberta made crafts is of benefit; since the production capacity of Arctic Trading can meet market demand without undue risk.

5)the opportunity exists, through an international marketing vehicle, to open the door to other product lines from Alberta.

Problem/Opportunity

The support given to the Arctic Trading Company provides an opportunity for native communities to participate in a large scale business operation, but in a setting close to home, under working conditions which the crafts people are used to. In addition, involvement with ATC provides a "guaranteed" income to those who participate. The problem with this system is the possibility that native communities will not feel the need to go beyond the dependent relationship with ATC. The existing system provides two choices: work with ATC or don't. Alternatives should be available for those who have worked with ATC to move into independent or cooperative ventures based on their

experience.

Urgency/Importance

It is important that the ATC project becomes an opportunity for skill development as well as for taking on increasing business responsibility. The project should take steps to provide "developmental paths" to follow.

Responsibility Centre

Alberta Native Affairs and Banac currently support ATC in this project. Collectively, they should establish the project as a pilot to explore how participants can become responsible workers as well as more effective, business people.

Options

The project is funded on an annual basis. It provides an opportunity to evaluate and improve. Given the existing project design, it can become a vehicle for developing skills, expanding skills and transferring skills to more difficult areas of application. The alternatives open to the sponsoring agencies depend on the degree to which the project is used as a training ground and as a base for increasing production of marketable product lines. A balance can be achieved.

Suggested Course of Action

The project should incorporate a clear contracting procedure, whereby it is clear how a community contracts and disengages from ATC. The contract should clarify in what areas community participants will develop craft and management skills in the early phases of activity and how these skills will be expanded over time. The contract should also incorporate conditions for changing the relationship from employer-employee to a franchise

or cooperative venture, enabling the community to become independent over time.

This use of the community contract and the support training and development systems should be clarified, put in place and evaluated over the 1985-86 fiscal year. In addition, a joint venture with the Province of Alberta should explore how this system can be used in the international marketplace, expanding the markets for locally-made crafts.

Appendix 4.6.

Action Area: Community Business Support

Background/Overview

Existing funding and support mechanisms for the native arts and crafts industry and business have been extremely limited, inflexible and inadequate in relation to the support system needed for native businesses as they undergo start-up problems and setbacks often experienced in the native community setting. This problem extends from the small community-based business, to the larger Peigan Craft operation, to the support of native urban businesses in this area.

Problem/Opportunity

The major problem experienced by native businesses is the apparent availability of funding opportunities. Applicants for native arts and crafts business are not aware of the limitations which funding agencies place on them. They are also not aware of the waste of time and frustration created by project officers when they suggest "filling out an application", when there is little hope for success. Clearer guidelines are needed for native arts and crafts businesses. As well, improved funding and support services are required to meet the needs of these businesses.

If a business is successful in getting funding, they often face another problem. Funding programs and business support programs currently are not integrated operations. This results in communications problems, confusion, uncertainty and frustration

for the applicant and unclear direction for needed improvement following evaluation. To compound this problem, funding agencies have often resorted to criticizing the applicant rather than the weaknesses of their own funding/support system. This and the visibility of failure have been a major factor in reducing the self-confidence of those interested in pursuing businesses in the arts and crafts.

Urgency/Importance

The current call for native self government calls for independence, community leadership and local economic development. It is critical that improved business support systems be developed and put in place for "appropriate-scaled business technology" for native communities.

Responsibility Centre

Alberta Native Affairs, as a coordinator and catalyst at the provincial level, has the responsibility to bring this matter to the attention of provincial and federal funding agencies; to seek corrective action.

Options

The major options available are the degree of change in the funding/support system and the degree to which these agencies will support "appropriate-technology" community-based business. Three levels of change are possible:"window-dressing", pilot projects for evaluating the business and the support system and full-scale program development.

Suggested Course of Action

Alberta Native Affairs should approach the funding/support agencies to explore how the pilot project approach can be

implemented by all agencies in selective cases, from now to December 1985, with an evaluation period to extend from Jan.-March 1986. Native Affairs can use the ATC project and its relationship to the native friendship centres in the urban centres as two areas for application.

Appendix 4.7.

Action Area: Cooperative Development

Background/Overview

The native arts and crafts field in Canada has had extensive experience with cooperative systems, some good and some bad. In Alberta, there is no history or background to fall back on. Given the limited experience here and the need to identify new approaches for improving the industry from the community level, the potential of the cooperative approach should be explored. The need to explore this area has become more important over the past few years as outside ventures have approached native communities for involvement in various forms of cooperative ventures: Saskatchewan Indian Arts and Crafts and Arctic Trading Company.

Problem/Opportunity

There is currently no focus in government where the feasibility of developing a cooperative industry can be explored. Several groups have expressed interest in cooperative ventures; however, in Alberta, we don't have the experience to comfortably deal with such proposals.

Urgency/Importance

This area is of lower importance than other areas. However, given the recent initiatives of Arctic Trading Company and the Saskathcewan Indian Arts and Crafts in Alberta, there should be better information available on what to look for in a native business cooperative.

Responsibility Centre

Without a recognized funding or appropriate support base, the federal-provincial committee on native employment strategy should review this area of research and consultation and determine how best to fund. The cooperative form of business development may be important to other native businesses and to local native economic and employment development in Alberta.

Options

Funding options are limited: NEDP or a cooperative project sponsored by the federal-provincial committee on native employment strategy.

Suggested Course of Action

Alberta Native Affairs requests the committee to review the matter to determine its priority among other areas and either finds funds at the provincial level or seeks funds from NEDP.

Appendix 4.8.

Action Area: Raw Material: Hide Collection and Distribution

Background/Overview

Every native community which creates home-tanned hide products or products which use other parts of wildlife in Alberta, would like the price of hides and other parts of animals to drop. This can occur given a change in legislation regarding the use of animal parts for sale and a collection/distribution system which reduces the number of middlemen in the process. At this time, changes are being drafted to the Wildlife Act to make it possible to sell parts. Once the legislation is passed, Alberta Fish and Wildlife have expressed interest in helping make this resource more reasonably available to native peoples.

Problem/Opportunity

In other areas, government has played a major role in creating a collection/distribution system for products (e.g. bottles) where it was in the public interest to have such a system. With the changes in the Wildlife Act and greater importance given to native craft production, there should be sufficient support to create a hide collection/distribution system in Alberta. This system can be used for other animal parts. The only problem is achieving concensus of what the system should look like, how it should build on what is in place, to what degree do native people want to be involved and who will be responsible. A preliminary list of components of the system has been compiled based on discussions with officers in Fish and Wildlife and a number of native producers.

Urgency/Importance

This area is of lower importance that other areas. However, it will produce a visible step forward and would be an encouragement to native communities to show that government is taking action to assist them in this area.

Responsibility Centre

Alberta Native Affairs, in consultation with Fish and Wildlife, should undertake this project.

Options

The options in this area are focused on the design of the system, and on the sources of funding for the system at the outset. It is envisaged that the system will be self-supporting once underway.

Suggested Course of Action

Alberta Native Affairs, in cooperation with Fish and Wildlife, should undertake a feasibility study to put this system in place.

The Native Arts and Crafts Industry in Alberta

Hide Collection, Tanning and Distribution

The Natural Resource
-area and species
-availability and supply
-controls imposed, e.g. Wildlife Act, Regulations

The Hunter*
-registration (licence)
-recreation purposes
-income purposes
-arts/crafts purposes
-appropriate skinning methods/training
-delivery of hides to collection points

*appropriate arrangements for
Treaty Indians -Fee/Trade for hides

Collection/Gathering Depot
-licence
-options - fur buyers, native communities/reserves, fish and game assoc'n
-system of recognized outlets
-freezing facility -price to cover storage, handling and overhead.

Tanning
-home tanning (pick up from collection depot
-tanning at depot (cooperative or business; requires service license)
-commercial tanning (cooperative)
-commercial tanning (existing businesses)
-quality control system -price to cover previous costs, tanning and overhead

Distribution/Sales**
-delivery to distribution/sales outlets
-inventory control
-allocation/sales agreements
-awareness program; build acceptance

**appropriate arrangements for existing outlets -price to cover handling charges, overhead and % profit.

Appendix 4.9.

Action Area: Craft Education/Training: Manpower Training/ Management Development

Background/Overview

The Alberta Vocational Centres in Grouard and Lac La Biche have been the focus for formal native craft education/training programs. There is informal education at the community level and courses offered by native friendship centres. AIACS has supported craft education in the native school system, when funds were available. As well AIACS has provided training on-site and their summer course on project planning and management.

Manpower training/management development programs are not oriented to the particular needs of a native craft business.

Problems/Opportunities

The AVC´s serve a number of communities in Alberta and their programs are well thought of. Their weakness is the limited management and marketing component of the course, and the lack of on-site followup. As well, their northern location is a barrier to enrollment from many parts of the province. The AIACS has some management/marketing training and on-site support, but only to a limited number of communities.

These programs need more emphasis in manpower/management development. They also need to be coordinated in some manner to reduce inconsistency. They should be coordinated so that training research can be used to fill current needs and gaps in specific areas and training delivery for new areas will be

clarified.

Urgency/Importance

While this area is on the surface not a high priority, it is one area with a lot of visibility for the native community. By acting in this area, coordinated training should begin to evolve in Alberta for manpower development in this industry.

Responsibility Centre

The AVC's,the AIACS and the friendship centres, (school system in the native community) provide the major focus for education/training in this area. It is a shared responsibility to improve what exists.

Options

The options available are to continue the fragmented training development/delivery system or to create a coordinated system.

Suggested Course of Action

It is suggested that the AVC native arts and crafts training program be expanded to include a manpower/management/marketing development component. This component should be developed jointly with the AIACS so that they can offer it annually to communities who do not have people going to the AVC.

The expanded AVC program should be offered in Edmonton and Calgary AVC's. Programs in these new locations should be developed cooperatively with the friendship centres in these cities. Through this exercise, the friendship centres should define what role they will play in the arts and crafts area. Other friendship centres in the province have expressed interest

through their association to take on an expanded role in this area. They may, as a result of the joint AVC/NFC project, become satellites of the AVC's for training and in some cases for the sale of products.

Alberta Manpower and federal CEIC should be approached by Alberta Native Affairs to coordinate their manpower training with the AVC project so that native communities will receive the same standard of training throughout the province.

Appendix 4.10.

Action Area: Network Development

Background/Overview

The Alberta Indian Arts and Crafts Society has been the visible network between native crafts people in Alberta. To supplement this network, native craftspeople meet each other informally.

Problems/Opportunities

The AIACS network is not well developed; partly due to the independence of its members. The linkage between native craftspeople occurs at the AIACS trade show and through other events; however, this often requires an AIACS officer to initiate contact.

The AIACS newsletter provides an additional means of communication. The network list needs to be expanded to reach craftspeople not now part of the network.

Networks need the support of information-generating groups. A lot happens through the funding of individual projects which the Society does not hear about. This lack of communication means that the one network is not adequately supported by funding agencies.

To date, the potential linkage between the AIACS and the Alberta Crafts Council has not been maximized to strengthen native involvement in the broader provincial network.

Urgency/Importance

While the importance of the network is not of immediate priority,

the renewed activity in the industry which will be undertaken through followup to this report should help build the visibility of the existing network; rather than highlight only the importance of the individual funding agency and receiving community.

Responsibility Centre

The AIACS is responsible for maintaining and expanding the network, both within native circles and province-wide circles.

Options

The options available are dependent on the degree of cooperation which can be developed between AIACS, funding agencies and the Alberta Crafts Council.

Suggested Course of Action

The AIACS should expand its network list in cooperation with Alberta Native Affairs, as they expand their knowledge of the communities involved in the industry. It should expand its board into regional committees to expand participation from across the province, ensuring that there is both treaty and non-status involvement at the board level.

The AIACS should also contact the Alberta Crafts Council to establish a wider network for native craftspeople.

The funding agencies should send the AIACS summaries of projects funded in this area so that the awareness of new initiatives can be expanded.